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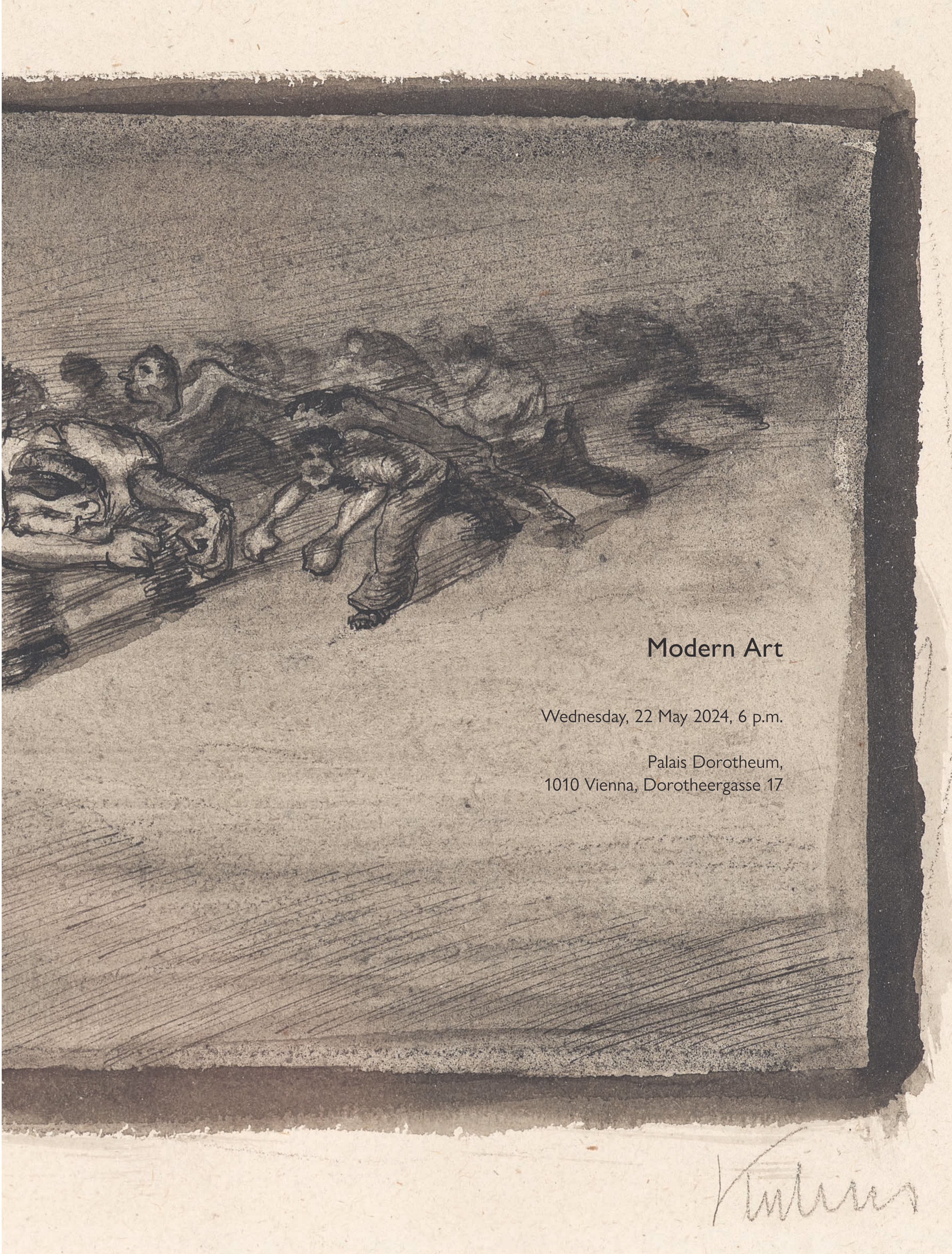
Modern Art

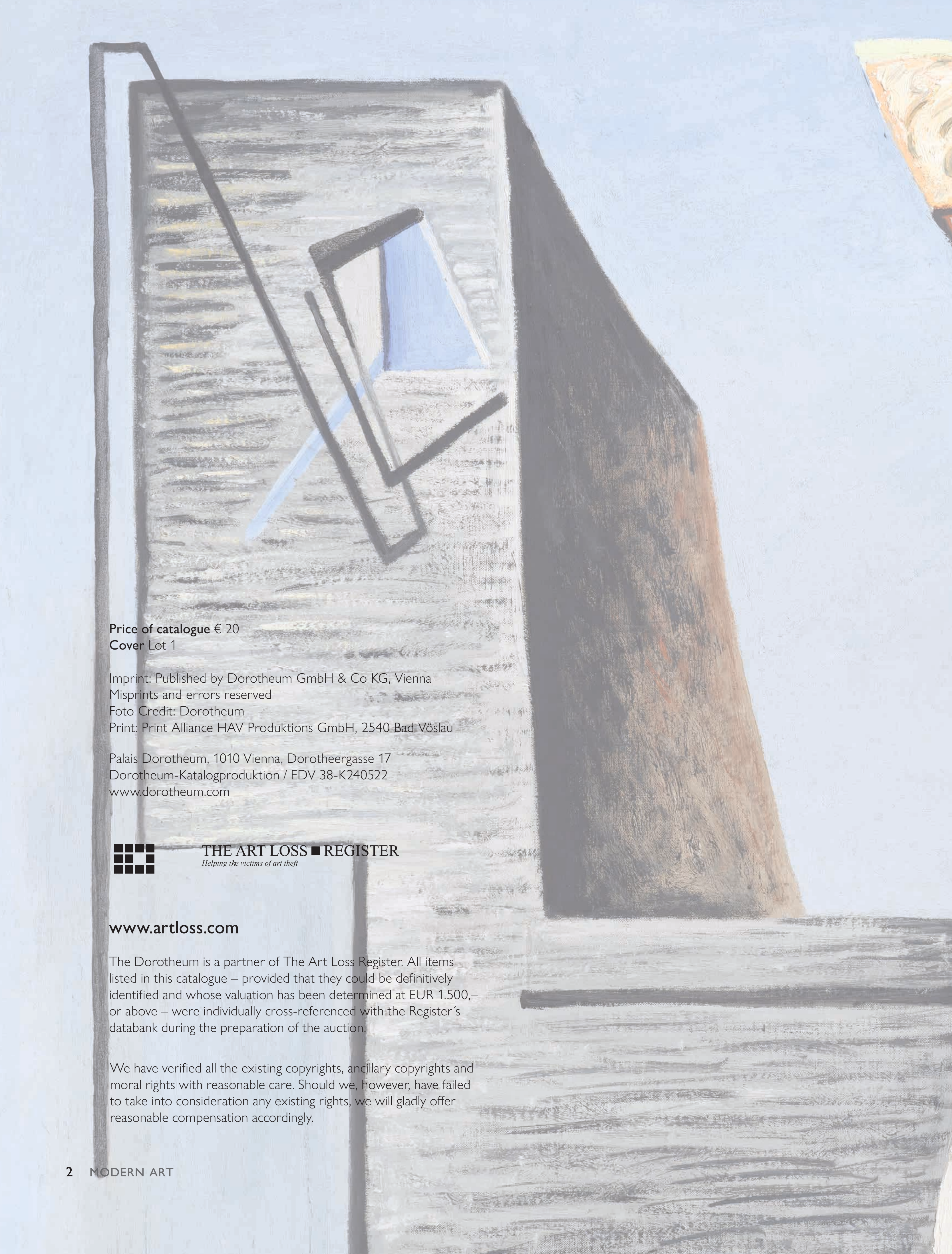
Wednesday, 22 May 2024
Palais Dorotheum



Modern Art

Wednesday, 22 May 2024, 6 p.m.

Palais Dorotheum,
1010 Vienna, Dorotheergasse 17



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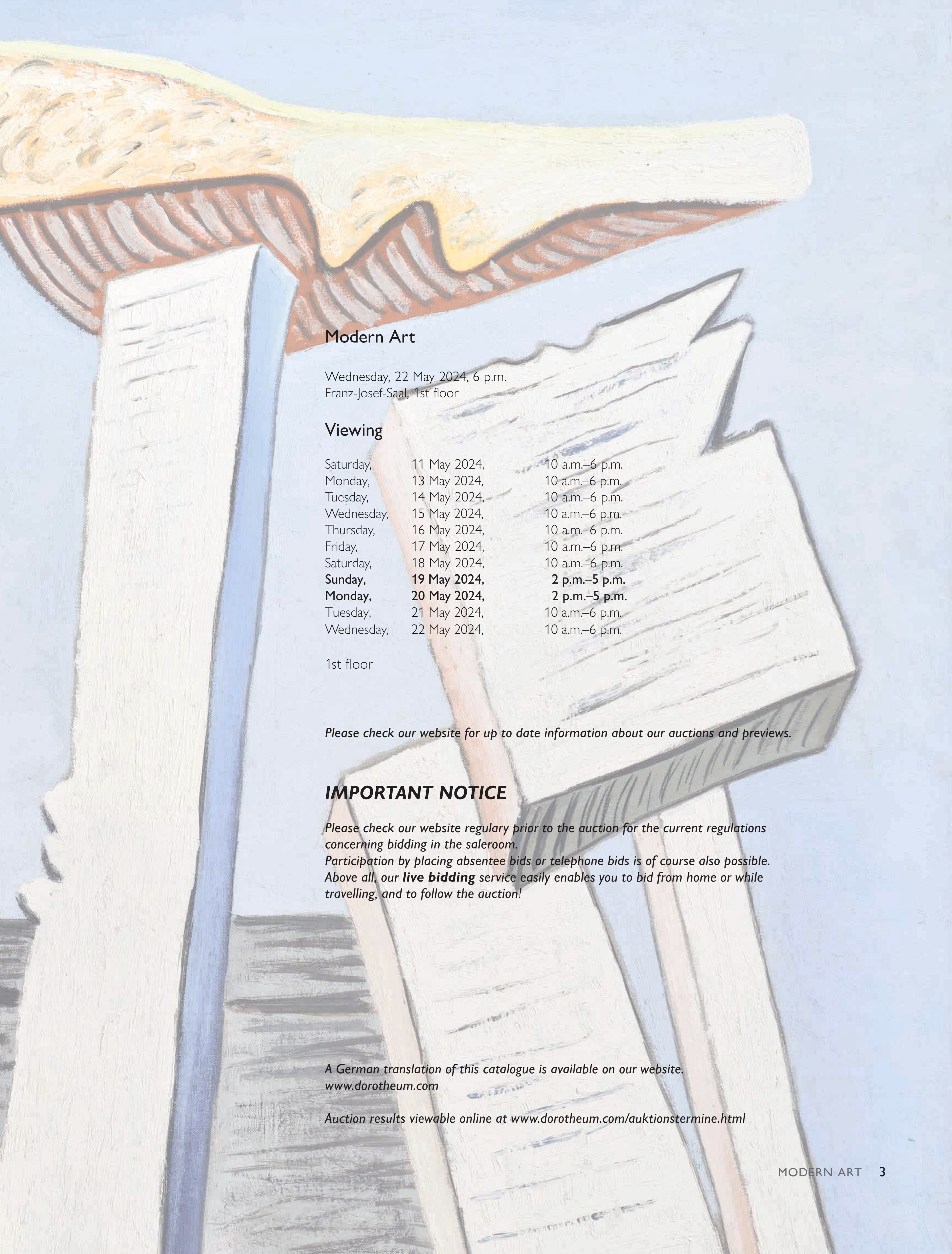

Modern Art

Wednesday, 22 May 2024, 6 p.m.
Franz-Josef-Saal, 1st floor

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Monday,	13 May 2024,	10 a.m.–6 p.m.
Tuesday,	14 May 2024,	10 a.m.–6 p.m.
Wednesday,	15 May 2024,	10 a.m.–6 p.m.
Thursday,	16 May 2024,	10 a.m.–6 p.m.
Friday,	17 May 2024,	10 a.m.–6 p.m.
Saturday,	18 May 2024,	10 a.m.–6 p.m.
Sunday,	**19 May 2024,**	**2 p.m.–5 p.m.**
Monday,	**20 May 2024,**	**2 p.m.–5 p.m.**
Tuesday,	21 May 2024,	10 a.m.–6 p.m.
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1st floor

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Modern Art

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1%	on the next	150.000 EUR,	(= 200.000,01 – 350.000 EUR)
0,5%	on the next	150.000 EUR,	(= 350.000,01 – 500.000 EUR)

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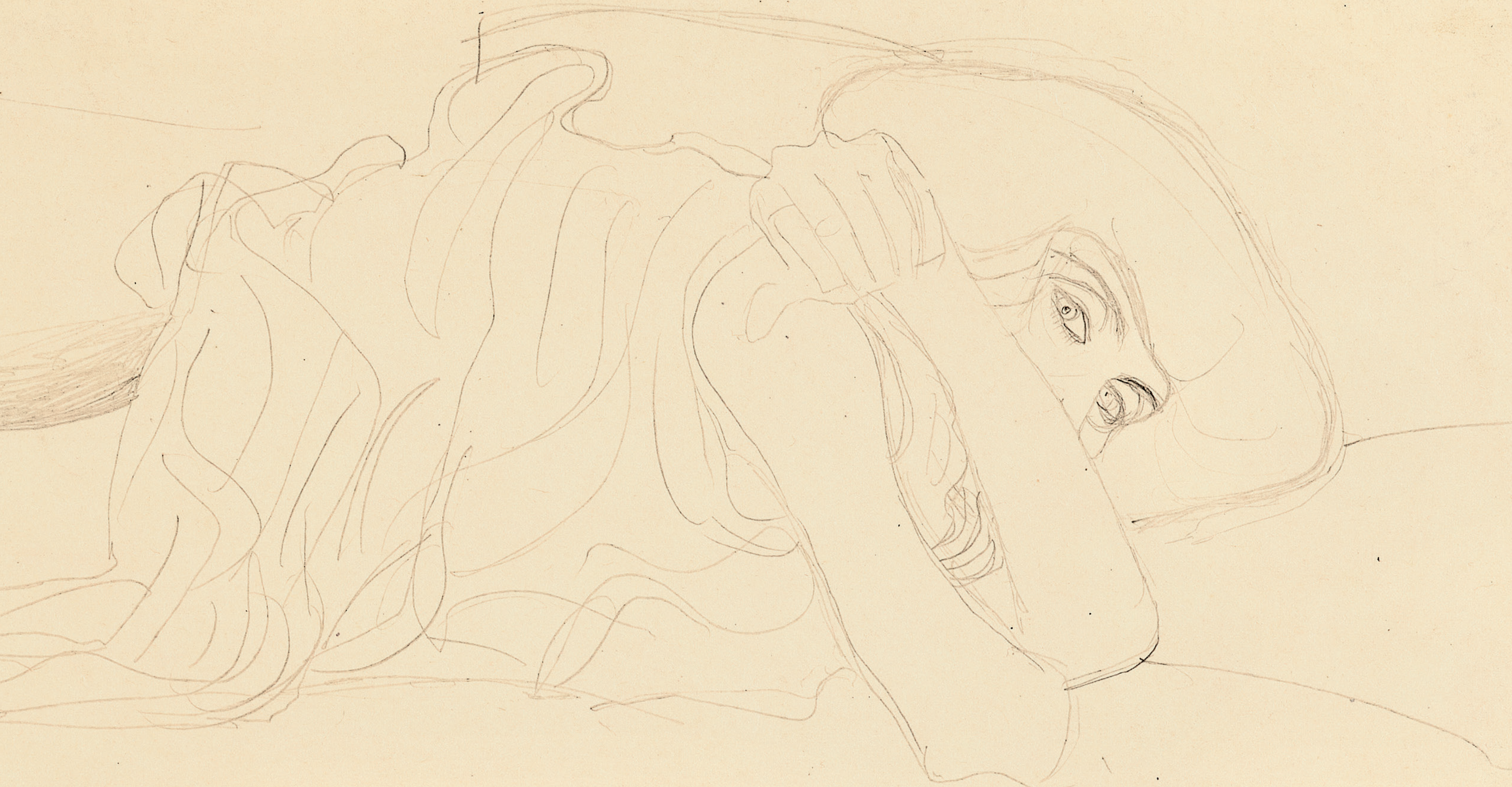


GUSTAV
KLIMT
NACHLASS

Gustav Klimt's painting, first exhibited in 1909 with the title "Judith", is generally referred to today as "Judith II" (to distinguish it from his "Judith I" painted in 1901), but is also often titled "Salome". The protagonist is associated with the latter femme fatale primarily because of the flowing veils, which seem to allude to Salome's famous veil dance.

Klimt's graphic exploration of this female figure - whoever may be meant - took place away from the mixture of decadence and madness that characterizes the oil painting. The studies drawn around 1908 are self-contained and are partly linked to the dance theme of Salome, but also to the drawings of female dancers that Klimt had created shortly before for the figure of "Expectation" in the Stoclet frieze.

This very cultivated study of - according to Erich Lederer - Klimt's most beautiful model, which also appears in the painting, is described by Alice Strobl as a work "whose richness of line, colors and heightening of white make it one of the main works of Klimt's mature drawing style and in this area offers an equivalent to the painting 'Kiss'."

Indeed, Klimt seems to have found the perfect balance between confident lightness and formal discipline in this casually posing seated figure, whose facial expressions suggest a hint of decadence. This masterpiece is further distinguished by an exceptional degree of linear differentiation.

(Marian Bisanz-Prakken)

1
Gustav Klimt
(Vienna 1862–1918)
Sitzende von vorne (Studie für "Judith II"), (Seated woman from the front, Study for "Judith II"), c. 1908, signed *GUSTAV KLIMT*, on the reverse inscribed *E.L. Geneve* (Erich Lederer) and with his notes on exhibitions, numbered twice *086*, pencil, red and blue colored pencil with white heightening, 56 x 37 cm

€ 120,000 – 200,000 US$ 129,900 – 216,400

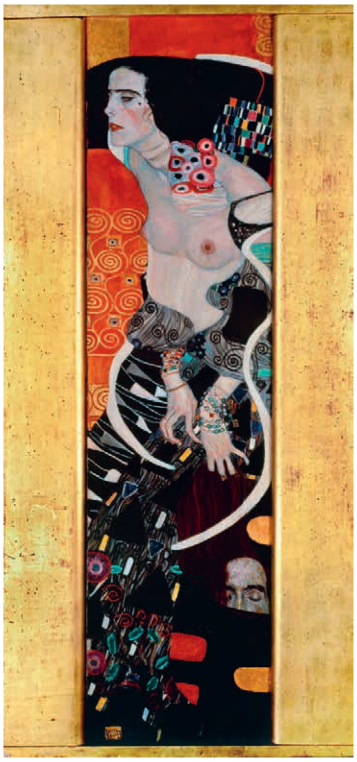
Listed and illustrated:
Alice Strobl, Gustav Klimt. Die Zeichnungen, 1904–1912, vol. II, Verlag der Galerie Welz, Salzburg 1982, no. 1700, full page ill. p. II

Provenance:
August (1857–1936) und Serena (1867–1943) Lederer, Vienna
Erich Lederer (1896–1985), Vienna & Geneva until after 1982
Private Collection, Austria

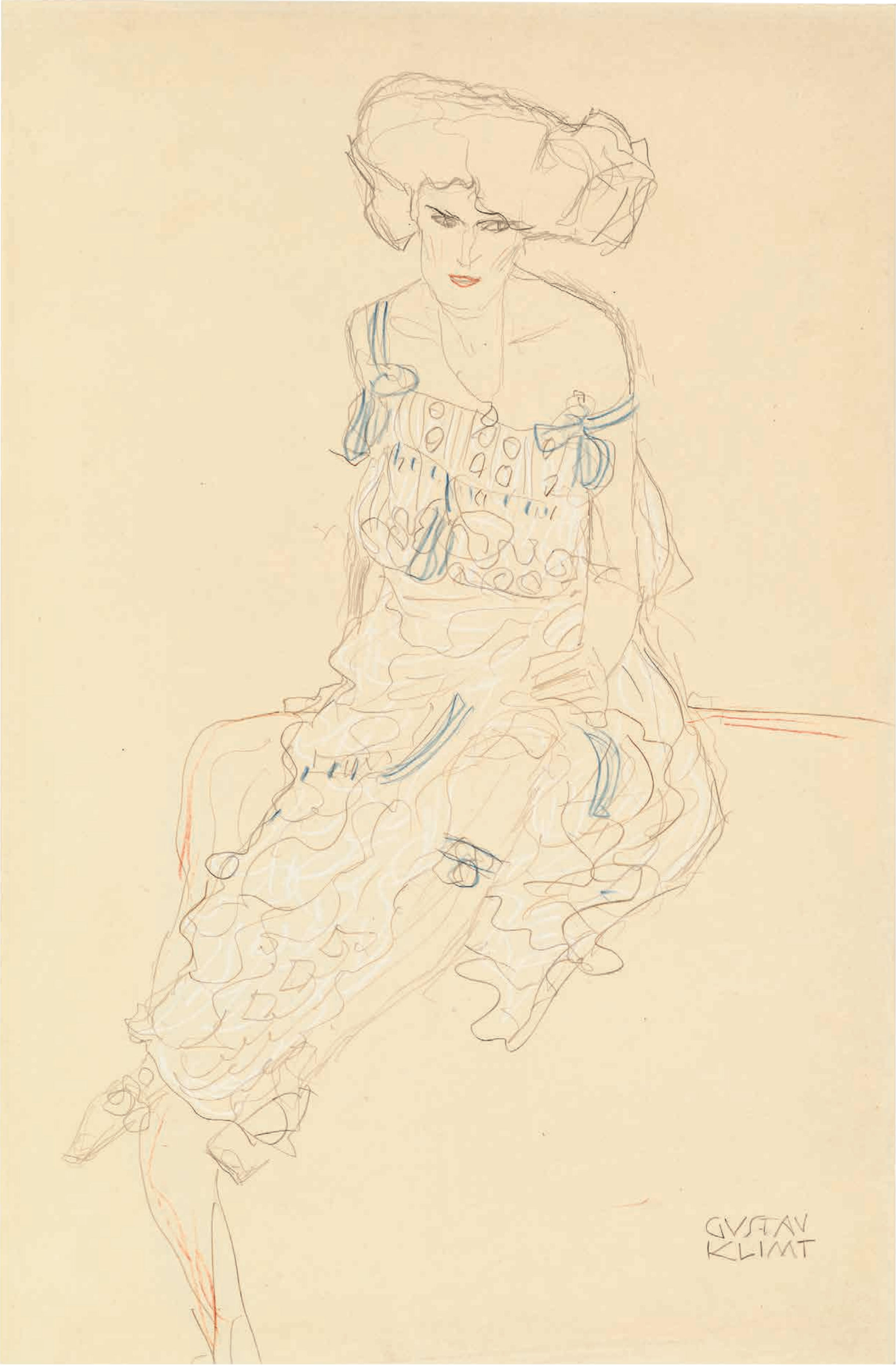
Exhibition:
London, Arts Council of Great Britain, Austrian painting and sculpture 1900–1960, 4 May – 4 June 1960, cat. no. 71
Brussels, Palais des Beaux Arts, Art Autrichien du Vingtieme Siecle, April – May 1961, cat. no. 92
Vienna, Albertina, Gustav Klimt. Zeichnungen, Gedächtnisausstellung, 16 October – 16 December 1962, cat. no. 69, plate 13
Essen, Museum Folkwang, Gustav Klimt. Zeichnungen aus Albertina und Privatbesitz, 30 January – 14 March 1976, cat. no. 67, ill. p. 14

Literature:
Die bildenden Künste, II., vol. 1919, ill. after p. 8

We are grateful to Marian Bisanz-Prakken for examining this work in the original and for her help in cataloguing the work.



Judith II (Salome), 1909, Venedig, Galleria Internazionale d'Arte Moderna



Klimt's oil painting "Wasserschlangen II" (Water Snakes II) is one of the artist's works in which naked, erotically playful underwater creatures evoke a mysterious fantasy world. It was first shown at the Secession in 1904, but in the years that followed, Klimt revised this first version of the painting giving it the final solution we know today in 1907. What the original version looked like can only be guessed from contemporary descriptions; more detailed insights have been revealed by recent examinations of the painting in the Belvedere in Vienna.

The present sheet was created in the context of the first version and anticipates the lower, prone nude figure at the bottom of the second one in several respects. Nevertheless, the model of the drawing appears much more fragile and slender than the painted figure in the final version. Stylistically, this work is anchored in the pioneering period of Klimt's pencil technique, in which the highly refined, metallically sharp lines seem to correspond congenially to the earliest paintings of his "Golden Style".

The present drawing is one of the most beautiful examples of the many studies, also drawn in 1904, in which the models stretched out parallel to the picture plane convey the impression of an endless flow. The textiles here look like water, and the upper outline of the body, accentuated by hatching, is also reminiscent of a wave. Klimt achieves a special effect – similar to the painting – through the darkly framed eyes.

(Marian Bisanz-Prakken)

2

Gustav Klimt

(Vienna 1862–1918)

Auf dem Bauch liegender Halbakt nach rechts (Studie für "Wasserschlangen II", 1. Zustand) (Half nude lying on her stomach, to the right, Study for "Water Snakes II"), 1904, estate stamp, on the reverse numbered twice *132* and faintly legible inscribed *28*, pencil on paper, 35 x 55 cm

Alice Strobl notes that the small numbers in pencil, as here "28", were used as "Zählnummern" (counting numbers) for Gustav Klimt's estate, cf. Strobl, IV, p. 221.

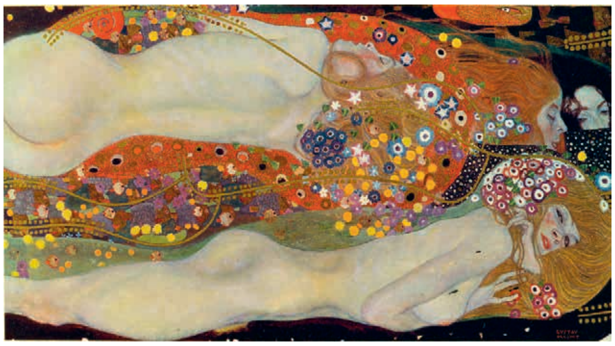
€ 80,000 – 120,000 US$ 86,600 – 129,900

Listed and illustrated:
Alice Strobl, Gustav Klimt. Die Zeichnungen 1903–1912, vol. II,
Verlag der Galerie Welz, Salzburg 1982, no. 1386

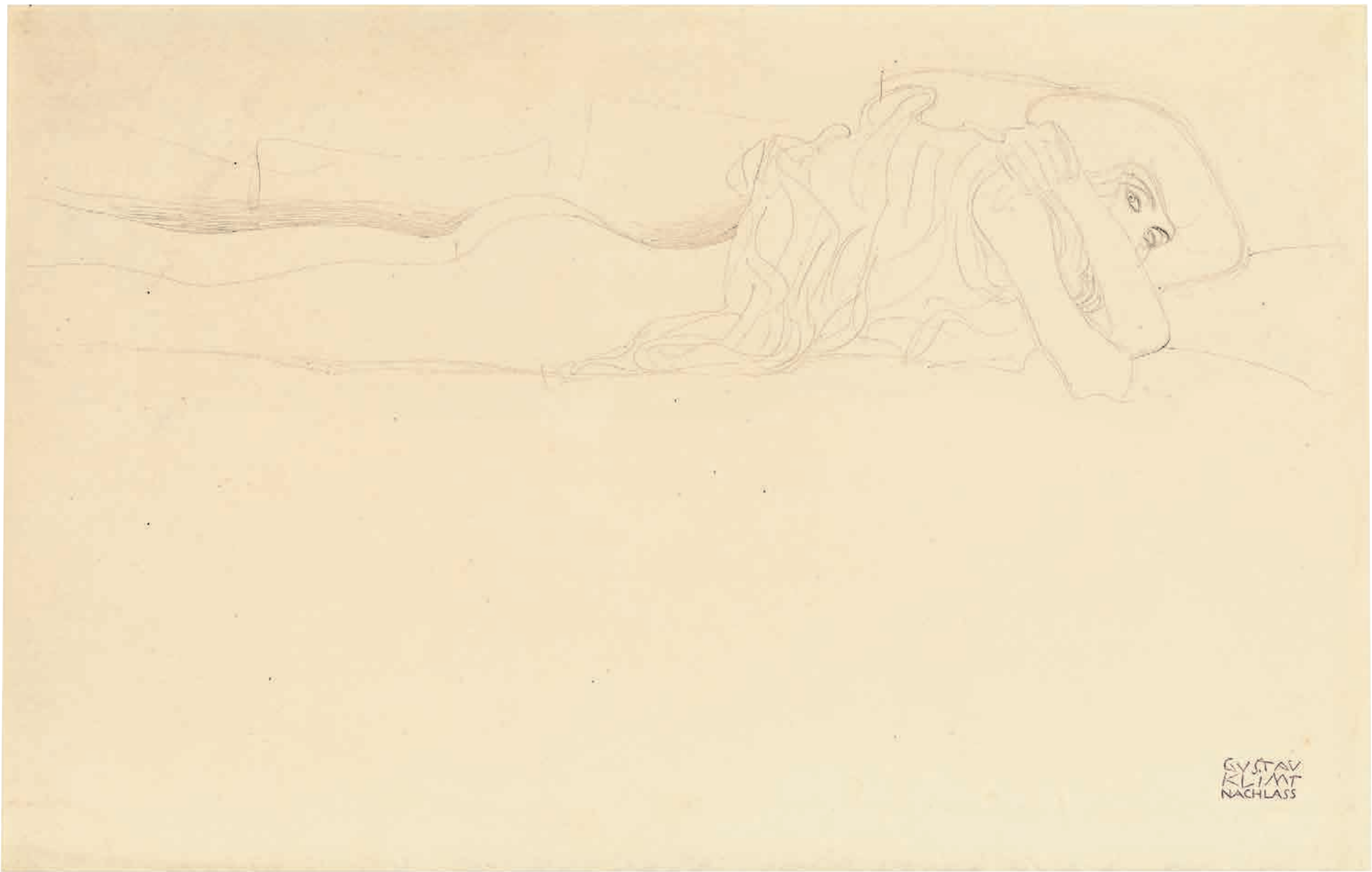
Provenance:
August (1857–1936) und Serena (1867–1943) Lederer, Vienna
Erich Lederer (1896–1985), Vienna & Geneva until after 1982
Private Collection, Austria

Literature:
Gustav Klimt. 25 hand drawings, Gilhofer & Ranschburg, Vienna 1919, plate 12 (labeled "Sketch for the "Water Snakes")
Fritz Novotny, J. Dobai, Gustav Klimt, Salzburg 1967, p. 335
Gustav Klimt. One hundred drawings with an introduction by A. Werner, New York, 1972, no. 28, ill.
Otto Breicha (ed.), Gustav Klimt. Die goldene Pforte. Werk, Wesen, Wirkung. Bilder und Schriften zu Leben und Werk, Vienna 1978, ill. 115

We are grateful to Marian Bisanz-Prakken for examining this work in the original and her help in cataloguing the work.



Wasserschlangen II, 1906/07, Privatbesitz


GUSTAV KLIMT NACHLASS

As a unique draughtsman of the human figure, Gustav Klimt moved between two poles in all phases of his work. On the one hand, it was very important to him to subordinate the poses and gestures of the sitters to an invisible geometric structure. On the other hand, he strove to capture the sensual appearance of those posing for him as concise as possible by means of accurate outlines.

In the present drawing, created in 1912/13 and not connected to any particular painting, Klimt seems to have intentionally taken these poles to the extreme. The sheet, executed in blue colored pencil and enlivened by red accents, shows a model bent forward, whose bare buttocks facing us dominate the depiction together with her thighs. Amidst the swirl of wildly patterned pieces of fabric, this powerful, strongly outlined body part stands out all the more.

At the same time, the thighs, positioned at right angles, reveal the naked sex (possibly as a reference to the mysterious origin of human life). In this ecstatic line work, bold eroticism and extreme geometric discipline meet in an incomparable way.

(Marian Bisanz-Prakken)

3
Gustav Klimt
(Vienna 1862–1918)
Liegender Halbakt nach rechts, mit angezogenem rechten Oberschenkel (Reclining half-nude to the right, with right thigh pulled up), c. 1912/1913, estate stamp, on the reverse numbered twice *112* and faintly legible inscribed *2851*, blue and red colored pencil on paper, 37 x 56 cm

Alice Strobl notes that the small numbers in pencil, as here “2851” were used as “Zählnummern” (counting numbers) for Gustav Klimt's estate, cf. Strobl, IV, p. 221.

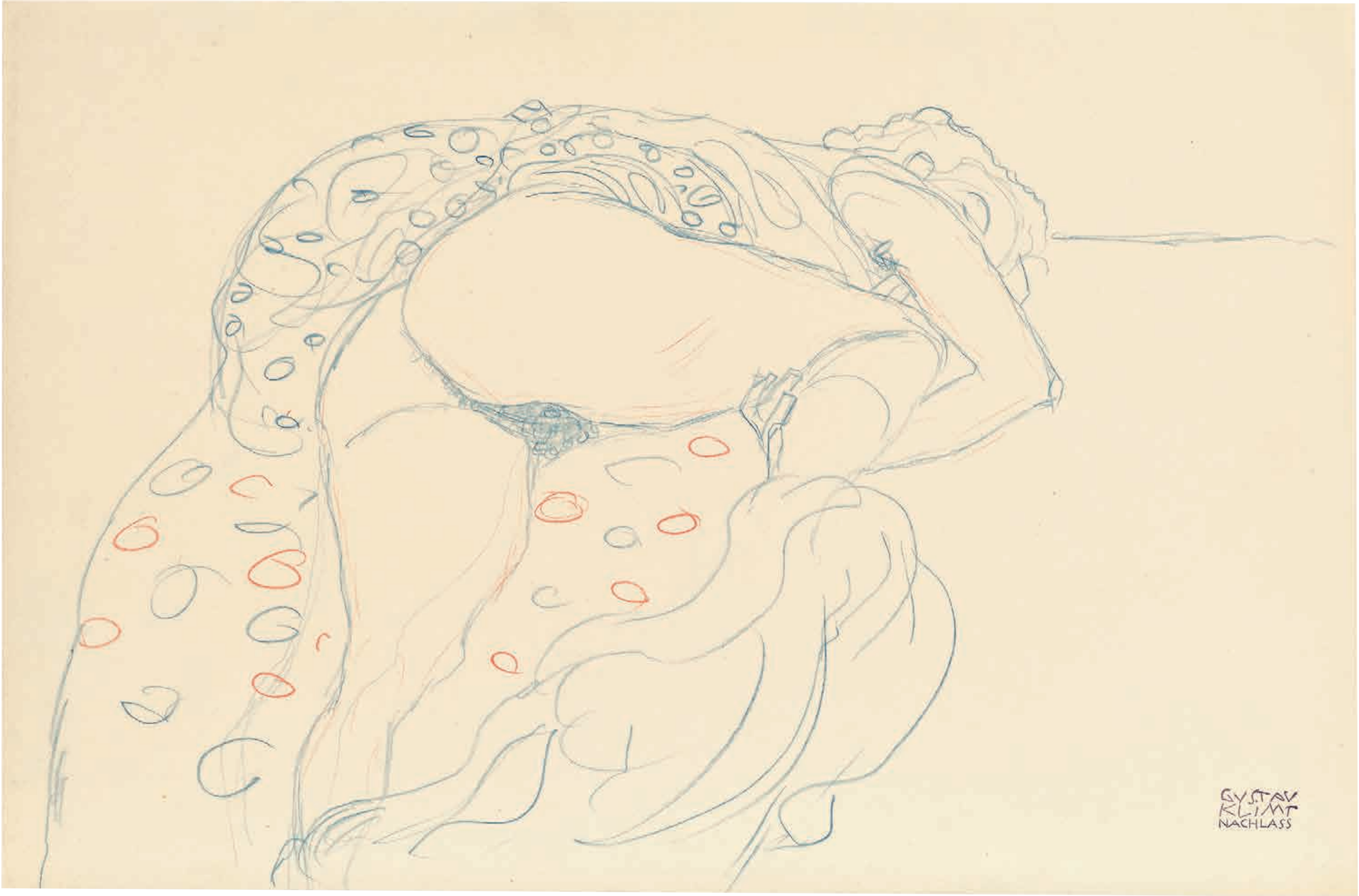
€ 100,000 – 150,000 US$ 108,200 – 162,300

Listed and illustrated:
Alice Strobl, Gustav Klimt. Die Zeichnungen 1913–1918, Verlag der Galerie Welz, Salzburg 1982, vol. III, no. 2313, ill. p. 55

Provenance:
August (1857–1936) und Serena (1867–1943) Lederer, Vienna
Erich Lederer (1896–1985), Vienna & Geneva until after 1982
Private Collection, Austria

Literature:
H. H. Hofstätter, Gustav Klimt. Erotische Zeichnungen, Louisa Seilern (ed.), Cologne 1979, no. 23, color ill. 22

We are grateful to Dr. Marian Bisanz-Prakken for examining this work in the original and for her help in cataloguing the work.


GUSTAV
KLIMT
NACHLASS

The drawing of a model lying on her side, half facing the viewer, belongs to a large group of studies that accompany Klimt's production of the second version of the painting "Wasserschlangen II" (Water Snakes II), completed in 1907 (see cat. no. 2). These sheets, which Alice Strobl dates to around 1905/06, often go far beyond the painted figures and appear as autonomous works due to their self-contained character.

Just as in the 1904 studies for the first version of the painting, the theme of the endless flow is explored in numerous variations. The horizontal paper format dominates, with the outstretched reclining figures indulging in their dreamy, often erotic moods. As a draughtsman, Klimt also ventured into taboo subjects such as same-sex love or masturbation in this context.

In contrast, the nude figure shown here, drawn in red pencil, is characterized by an expression of inner withdrawal or a state of sleep; the closed eye and the slightly open mouth allow both interpretations. The lean, slightly raised body seems to be carried by a wave - an impression that is reinforced by the ripples in the cloth under her body. Instead of the meticulously sharp lines of the works drawn in 1904, softer outlined forms appear here, with the red color adding an element of warmth and life.

(Marian Bisanz-Prakken)

4

Gustav Klimt

(Vienna 1862–1918)

Auf der Seite liegender Akt nach rechts (Studie für "Wasserschlangen II") (Reclining nude on the side, to the right, Study for "Water Snakes II", 2. Zustand), c. 1905/06, estate stamp, on the reverse numbered twice *071* and faintly legible inscribed *211*, red colored pencil on paper, 37.1 x 56 cm

Alice Strobl notes that the small numbers in pencil, as here "211" were used as "counting numbers" for Gustav Klimt's estate, cf. Strobl, IV, p. 221.

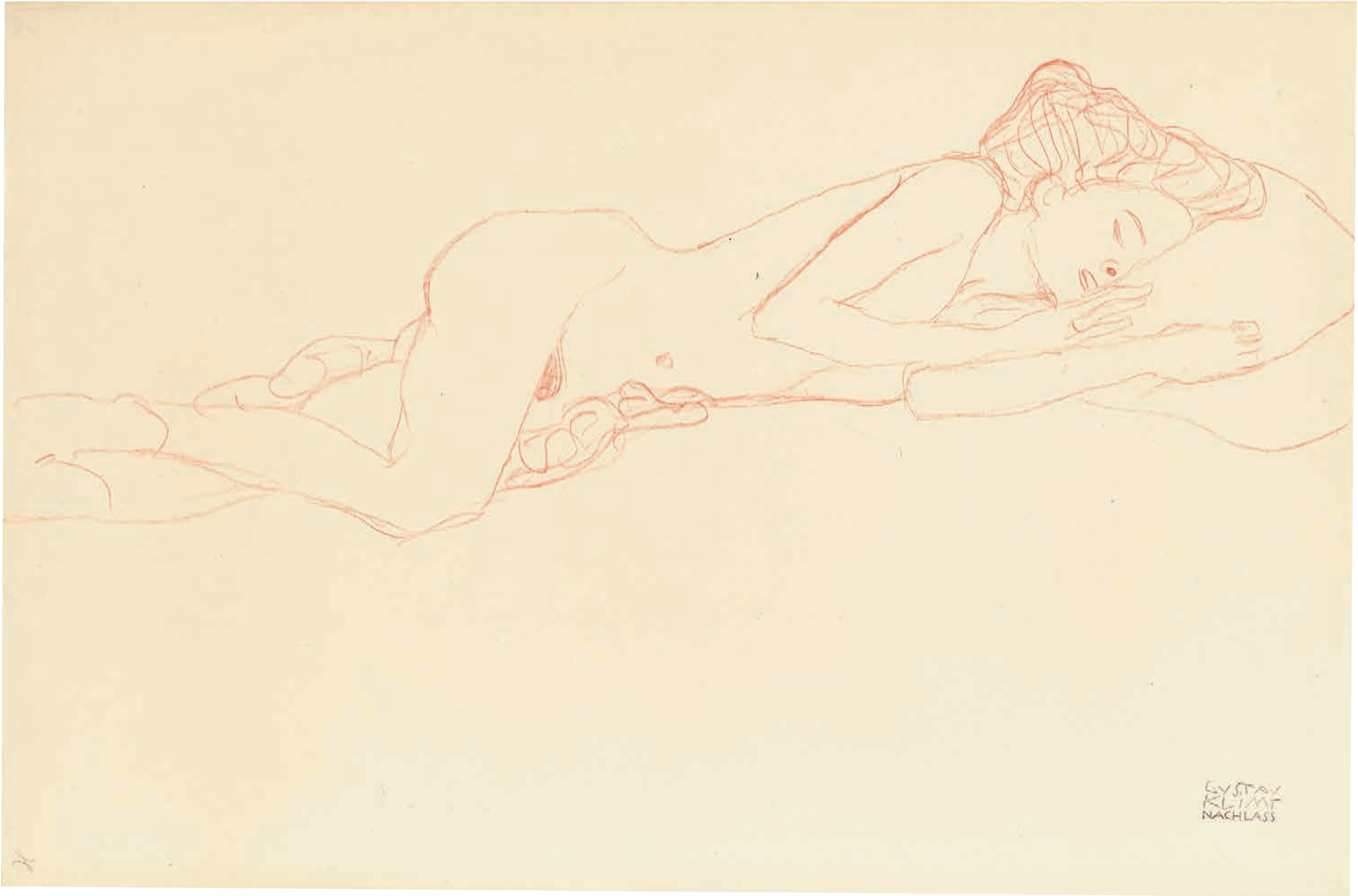
€ 60,000 – 80,000 US$ 64,900 – 86,600

Listed and illustrated:
Alice Strobl, Gustav Klimt. Die Zeichnungen 1904–1912, vol. II, Verlag der Galerie Welz, Salzburg 1982, no. 1471

Provenance:
August (1857–1936) und Serena (1867–1943) Lederer, Vienna
Erich Lederer (1896–1985), Vienna & Geneva until after 1982
Private Collection, Austria

Exhibition:
Essen, Museum Folkwang 1976, Gustav Klimt. Zeichnungen aus Albertina und Privatbesitz, 30 January – 14 March 1976, cat. no. 50, ill. in color

We are grateful to Marian Bisanz-Prakken for examining this work in the original and for her help in cataloguing the work.


GUSTAV
KLIMT
NACHLASS

5

Oskar Kokoschka *

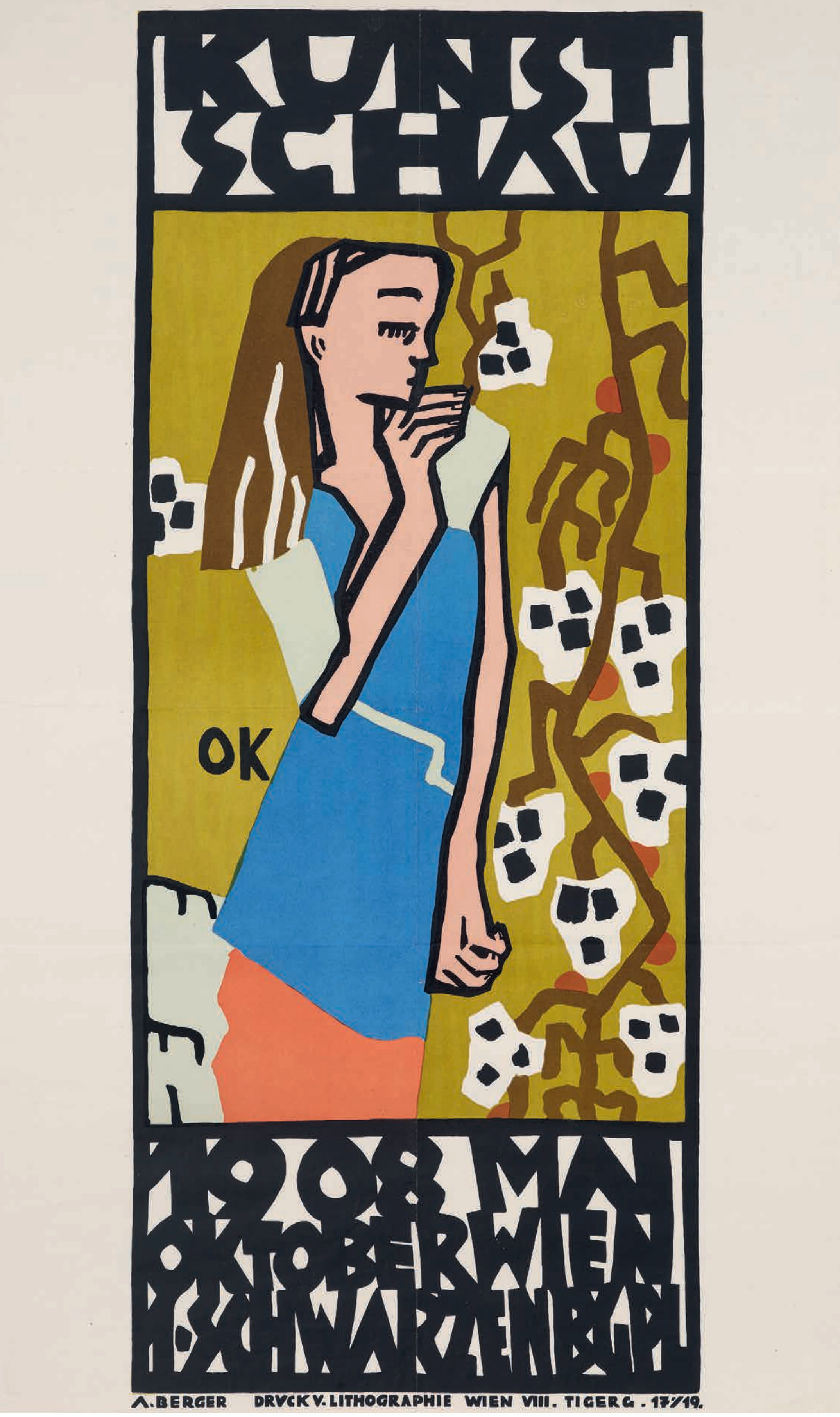
(Pöchlarn 1886–1980 Villeneuve)

Baumwollpflückerin (Cotton Picker), 1908, lithograph in colours on lightweight wove paper, poster for “Kunstschau Wien 1908”, image size (with text and address) 93.5 x 38.3 cm, sheet size 95 x 57.9 cm, printed by Albert Berger/Wien and published by Internationale Kunstschau/Wien, Wingler/Welz 30, vertical fold and 3 horizontal folds, colours slightly attenuated, framed

€ 22,000 – 32,000 US$ 23,800 – 34,600

Exhibition:

Vienna, Österreichische Galerie Belvedere, „Oskar Kokoschka. Träumender Knabe – Enfant Terrible“, 24 January – 12 May 2008, cat. no. 66 (illustrated another example)


KUNST
SCHAU
OK
1908 MAI
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A.BERGER DRVCK V. LITHOGRAPHIE WIEN VIII. TIGERG. 17/19.

Watercolor, applied in soft, limpid pools, remains the chief coloring medium of Egon Schiele in 1912. It is the year when he was imprisoned in April but was also on subsequent travels to Trieste in May, Lake Constance (Bodensee) in August and Györ in December (cf. Kallir, 1990, p. 308). Similar to the oil landscapes the horizontal tendency is evident in this delicate watercolor portrait of houses, obviously a quick sketch, taken out of an impulse.
The german title hints at the possible topographical location: "Houses in front of vineyard terraces" is reminiscent of the views of the small town Stein an der Donau in the Wachau, captured by Schiele in several oil paintings in 1913. The church tower is omitted in the watercolor study, as the artist was more interested in the rhythmic arrangement of the three house façades with their different window surrounds and the roofscape behind.

The appeal of this sheet lies precisely in its incompleteness; it is a sketch that allows the viewer to trace the painter's evolving ideas and images.

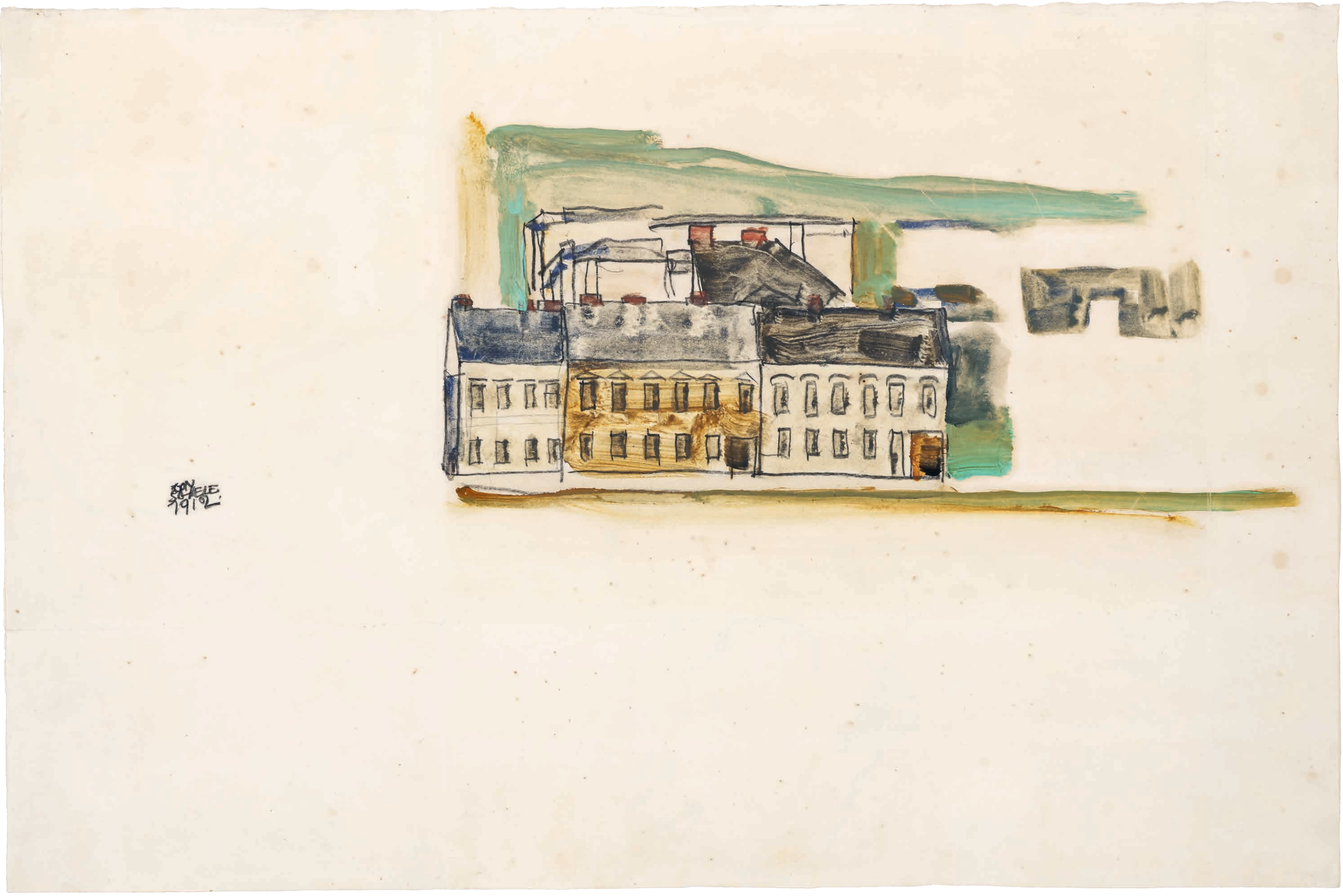
6
Egon Schiele
(Tulln 1890–1918 Vienna)
"Häuser vor Weinbergterrassen" (Landscape with Houses),
signed and dated *EGON SCHIELE 1912*, watercolor and black
crayon on paper, 31.1 x 46.4 cm

€ 180,000 – 250,000 US$ 194,800 – 270,500

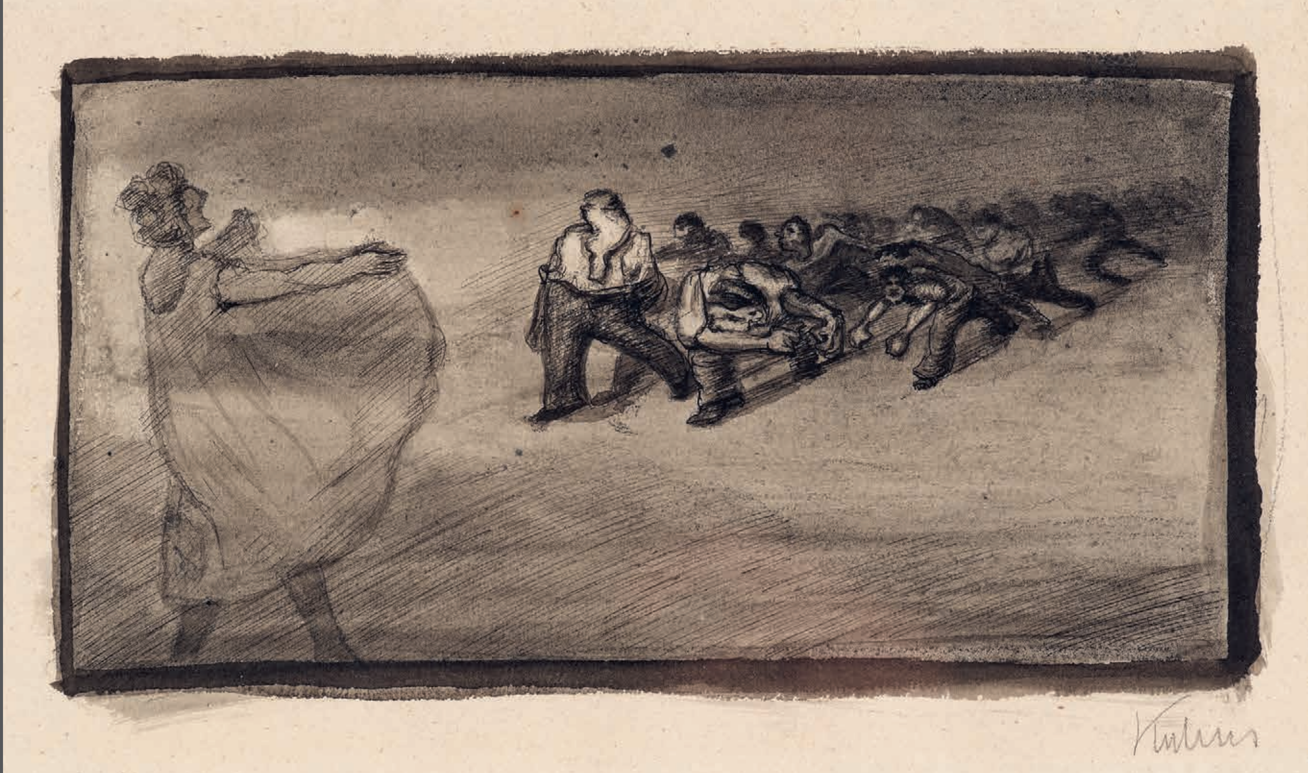
Listed and illustrated:
Jane Kallir, Egon Schiele. The complete works, New York 1990,
cat. rais. no. D 1217, ill. p. 489

Provenance:
Private Collection, Austria

Exhibition:
Los Angeles, Landau Gallery, "Modern Masters, Watercolors and
Drawings", 30 March – 25 April, 1970, exh. cat. no. 66, ill.
London, Fischer Fine Art, "Egon Schiele: Oils, Watercolors, Drawings
and Graphik Work", November – December 1972, exh. cat. no. 38, ill.



EGON SCHIELE 1912



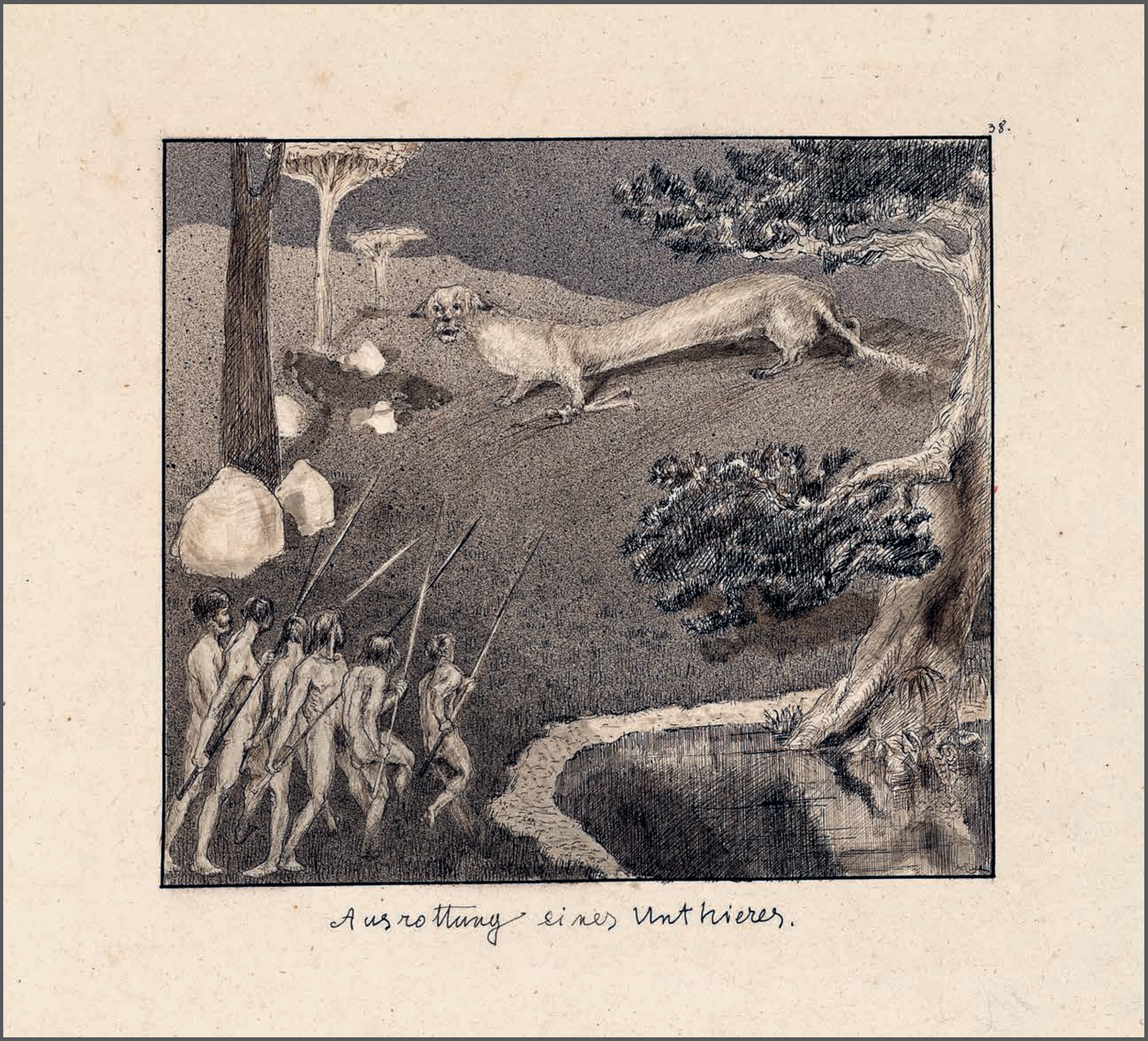
7

Alfred Kubin *

(Leitmeritz 1877–1959 Zwickledt/Upper Austria)
“Der Köder II” (The bait), c. 1901/02, signed *Kubin*,
pen and ink on cadastral paper, image size 12 x 22 cm,
framed

€ 15,000 – 25,000 US$ 16,200 – 27,100

Provenance:
Galerie Würthle, Vienna
Private Collection, Austria



8

Alfred Kubin *

(Leitmeritz 1877–1959 Zwickledt/Upper Austria)

“Ausrottung eines Unthieres” (Extermination of a beast), 1899, signed and titled *A. Kubin*, pen and ink, washed, sprayed and watercolor on cadastral paper, image size 17.7 x 19.8 cm, sheet size 31.1 x 35.7 cm

€ 20,000 – 30,000 US$ 21,600 – 32,500

Provenance:

Galerie Würthle, Vienna

Private Collection, Vienna (there acquired in the 1980s)

Exhibition:

Kunstmuseum Winterthur, Alfred Kubin, 14 September – 9 November, 1986, ill. p. 72

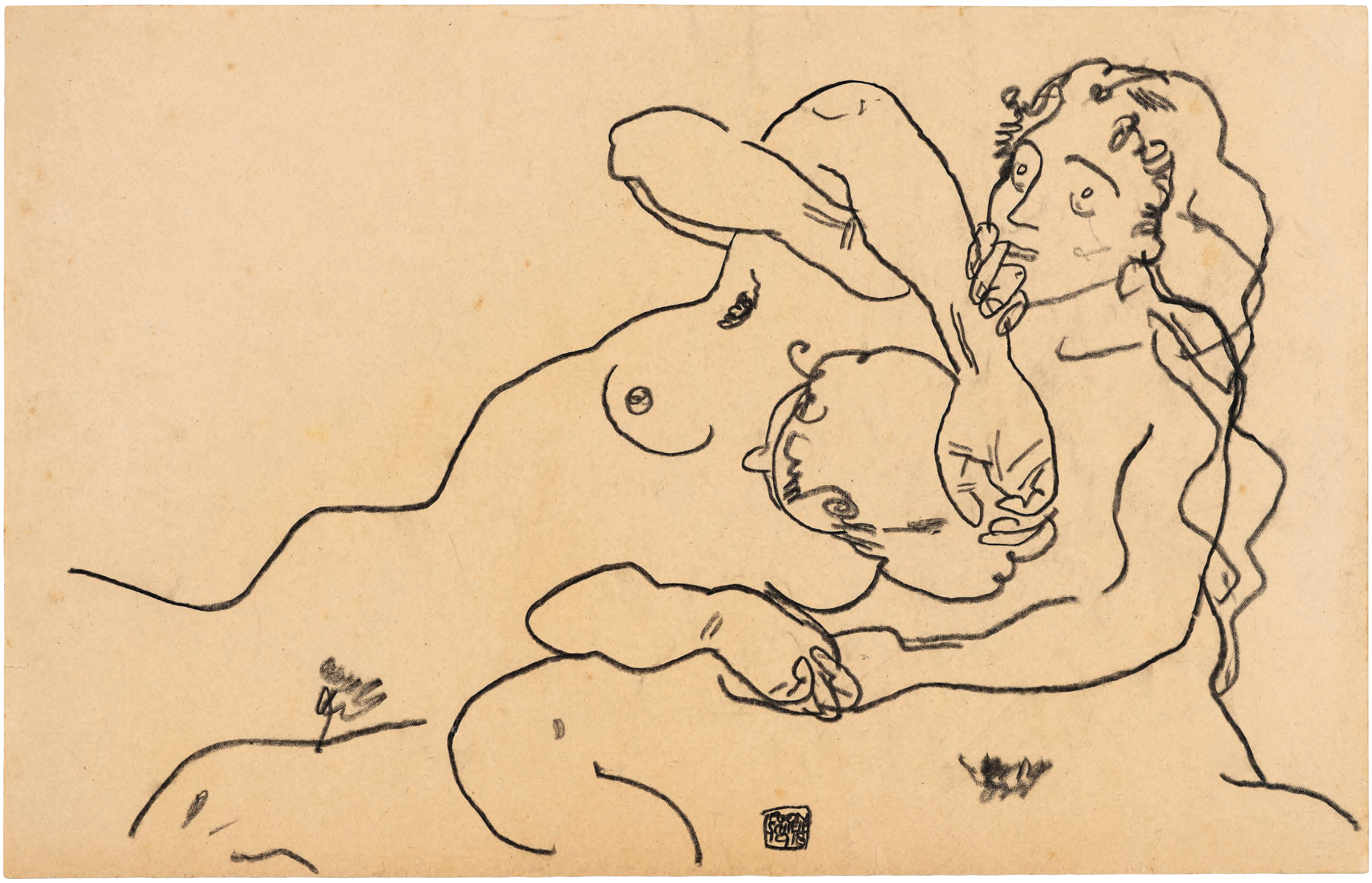
1918 was a very productive and creative year but also Egon Schiele's last one before he died in October. A strive for greater simplicity, capturing his subject with the barest minimum of line dominates most of these last drawings as well as an investigating but somehow also distant interest in female sexuality (cf. Kallir, 1990, p. 602). Thus, this drawing of a pair of lesbian models illustrates less an erotic action, much more a fascinating and complex interaction of lines, starting with soft waves and culminating in a rollercoaster of fluent, modelling and powerful black strokes.
The arms of the two women intertwine, but while one lays her head on her friend's chest, the other looks dreamily into the distance without noticing the viewer.

9
Egon Schiele
(Tulln 1890–1918 Vienna)
Two women, signed and dated *EGON SCHIELE* 1918, black crayon on paper, 29.5 x 46 cm

€ 180,000 – 240,000 US$ 194,800 – 259,700

Listed and illustrated in:
Jane Kallir, Egon Schiele. The complete works, New York 1990, cat. rais. no. D 2268, ill. p. 614

Provenance:
Private Collection, Germany
Private Collection, Austria, since the early 1980's.



The title of the painting – Riva Schiavoni - is somewhat misleading, as the most famous waterside promenade in the world is only identifiable in this light drunken painting by the great building of the Chiesa della Pietà seen in the distance. Carl Moll, who sojourned in Venice for several months in the years 1907, 1913 and 1922, may have been standing on the jetty of the Hotel Monaco, following the flow of the water, which, like a street lined with sailing boats, extends deep into the picture, past the Giardini Reali, and the Doge's Palace, down to the sun-drenched buildings along the Riva. It is wonderful to see how the shape of the boats and the white gleaming balustrades are mirrored in the gentle swell of the water, how the warm sunlight adds a yellowish rinse to the delicate strands of cloud and lends a golden glow to the buildings.

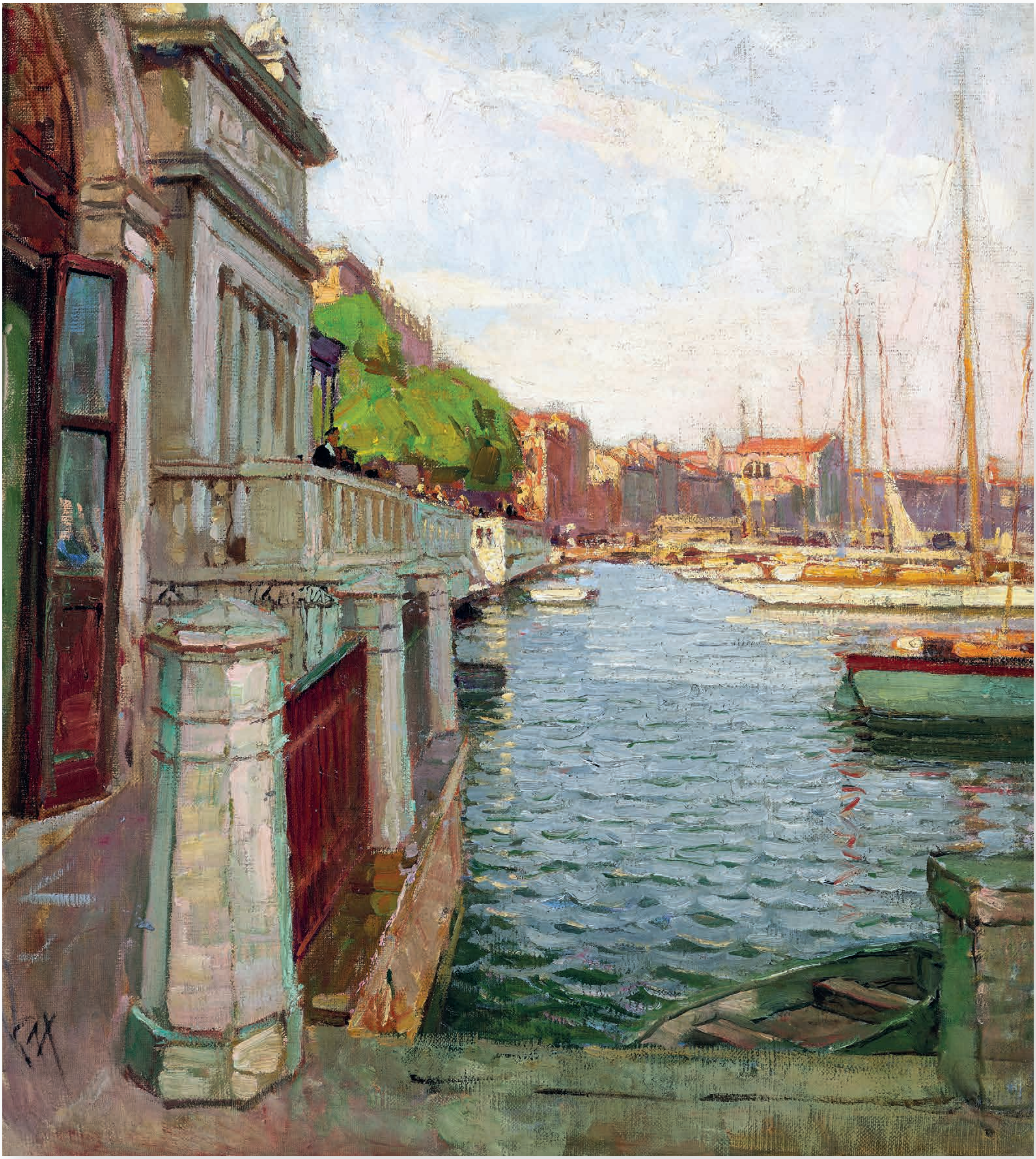
10
Carl Moll
(Vienna 1861–1945)
"Riva Schiavoni", Venice, c. 1915, monogrammed CM, titled twice in pencil on the reverse of the stretcher *Venedig (Riva Schiavoni) III*, and *IV Venedig*; old label with no. *302*, export stamp of the Hamburg customs office, oil on canvas, 66 x 60 cm, framed

€ 60,000 – 100,000 US$ 64,900 – 108,200

Provenance:
Galerie Schebesta, Vienna
Sale, Dorotheum, Vienna, 18 September 1963, Lot 368
Private Collection, Austria
by descent to the present owner

Compare:
Cornelia Cabuk, Carl Moll. Monografie und Werkverzeichnis, Belvedere Werkverzeichnisse, vol. 11, Vienna 2020, cat. rais. nos. GE 282-284

We are grateful to Dr. Cornelia Cabuk and Dr. Franz Smola, Belvedere for confirming the authenticity of this work and for the inclusion in the catalog raisonné under the no. GE 284 A.



From May 1916, Egon Schiele served as a soldier in the provisions office of the Mühling prisoner-of-war camp near Wieselburg in Lower Austria. This change in his circumstances prompted him to focus his attention on the portraits of his army superiors and comrades. They first exude the detached professionalism apparent in many of the later commissions. (cf. Kallir, 1990, p. 560)

Schiele places the portrait of the Hungarian lieutenant in the center of the large sheet. The emptiness draws attention to the bright, somewhat squinting eyes under long eyelashes. The painter captures the moustache and forehead hair in almost ornamental quick lines, emphasizing youth, beauty and a charming uncertainty.

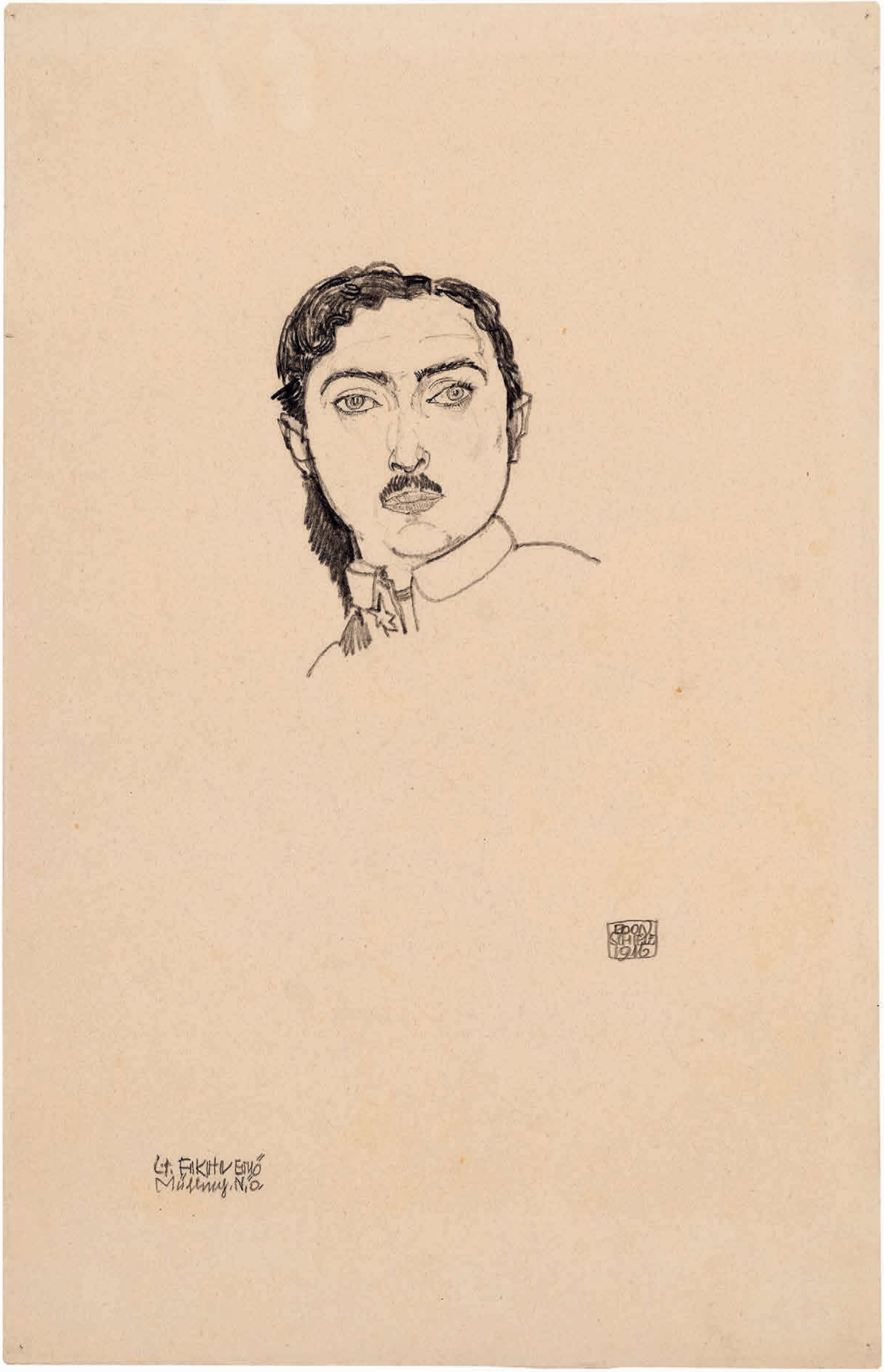
11
Egon Schiele
(Tulln 1890–1918 Vienna)
Porträt des Leutnants Ernö Fekete (Portrait of Lt Ernö Fekete),
signed and dated *EGON SCHIELE 1916*, titled *Lt. Fekete Mühling N.Ö.,* estate stamp on the reverse, pencil on paper,
45.8 x 29.6 cm

€ 70,000 – 100,000 US$ 75,700 – 108,200

Listed and illustrated:
Jane Kallir, Egon Schiele. The complete works, New York 1990, cat. rais. no. D 1850, ill. p. 564

Provenance:
Estate of the artist
Gertrude Schiele-Peschka (1894–1981), Vienna
Sale, Sotheby's, London, 25 June 1986, lot 369
Private Collection, Austria

Egon Schiele was in the same barracks in Mühling, Lower Austria, as Lt. Fekete, whom he drew on July 16, 1916. (Nebehay, Egon Schiele. 1890–1918, Life, Letters, Poems, Salzburg, Vienna 1979, no. 1057.)


EGON SCHIELE 1916
Lt. Fakitv Ernő
Mühling N.Ö.

Oskar Kokoschka was detached to the Isonzo Front as a liaison officer in July 1916 and took part in the 6th Battle of the Isonzo from August 4–17 on the front line.
The painting illustrates the view of the castle hill near Tolmein/Tolmezzo from the Austrian positions and captures the valley with the "bridgehead" at Sveta Maria, the Isonzo and the Tolmeinerstrasse in the background.

12
Oskar Kokoschka *
(Pöchlarn 1886–1980 Villeneuve)
"Blick auf den Schlossberg" (View of the Schlossberg),
Tolmein /Tolmezzo, 1916, monogrammed *OK*, titled *Schloßberg*, watercolor and tempera on paper, laid on cardboard, upper edge irregularly trimmed, 30.3 x 41.8 cm, framed

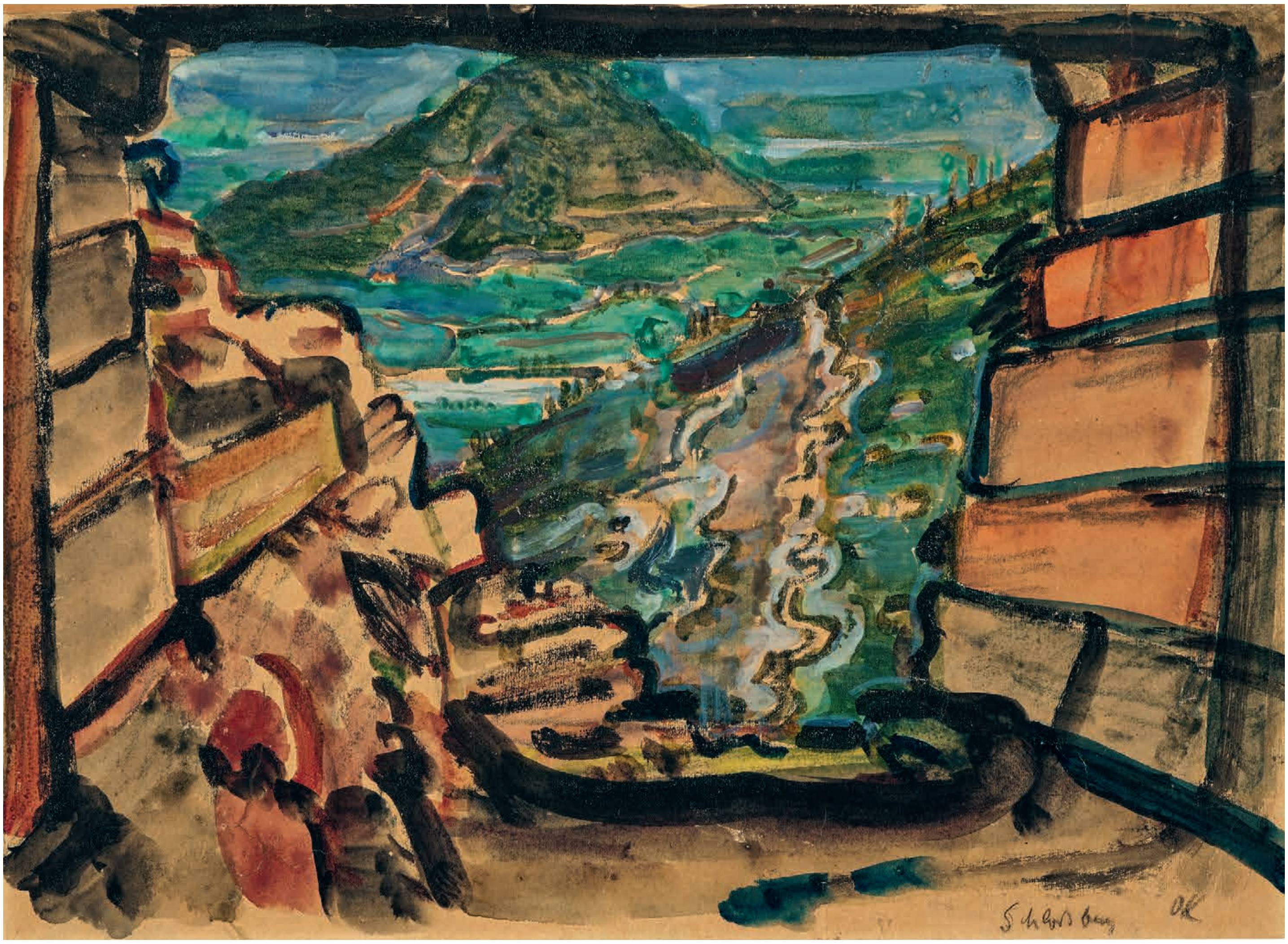
€ 24,000 – 35,000 US$ 26,000 – 37,900

Listed and illustrated:
Alfred Weidinger, Alice Strobl, Oskar Kokoschka. Die Zeichnungen und Aquarelle. 1897–1916, Albertina, Vienna (ed.), Verlag Galerie Welz, 2008, p. 537, cat. rais. no. 885

Provenance:
Museum Folkwang, Essen 1930–1937
confiscated by the German Reich in the course of the "degenerate art" on 24/25 August 1937
with Hildebrand Gurlitt, Hamburg 1939
Private Collection Switzerland
Sale, Lempertz, Cologne, 3 December 1964, Lot 353, ill. plate 3
Sale, Lempertz, Cologne, 1 June 1984, lot 377, plate 3
where acquired Galerie Würthle, Vienna, 1984
Private Collection, Vienna

Literature:
Rupert Feuchtmüller, "Ihr nennt nur Raum, was Phantasie ist". Erinnerungen an OK zum 100. Geburtstag, in: Morgen. Kulturzeitschrift für Niederös terreich, 10. Jg., Nr. 64, 1986, ill. in color p. 109

Exhibited:
Mannheim, Städtische Kunsthalle, Oskar Kokoschka. Das gesammelte Werk, 18 January – 1 March 1931, cat. no. 138
Vienna, Galerie Würthle, Oskar Kokoschka. Ölbilder, Aquarelle und Zeichnungen, Ausstellung zum 100. Geburtstag, 1 March – 19 April 1986, cat. no. 41, color ill.
Vienna, Albertina, Oskar Kokoschka. Das Frühwerk, Zeichnungen und Aquarelle, 2 March – 23 May 1994, cat. no. 205, color ill.
New York, Guggenheim Museum, Oskar Kokoschka. Works on Paper. The Early Years, 10 June – 24 August 1994, no. 91, p. 46, color ill.

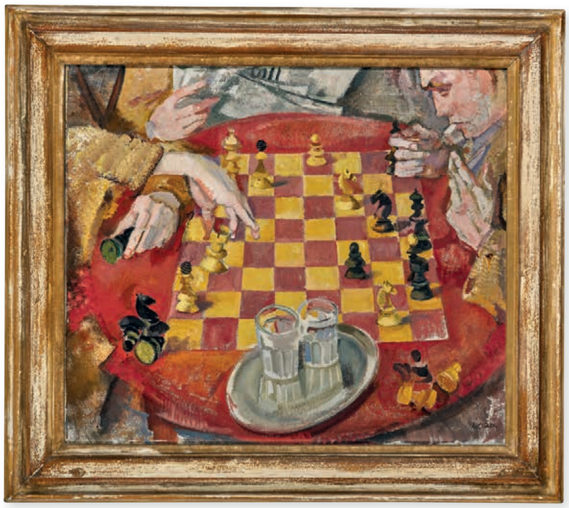

Schloßberg
OK

In 1935, Max Oppenheimer was given the opportunity to exhibit at the Vienna Secession. Two chess games are mentioned in the catalog under nos. 16 and 19, but without an illustration or precise picture details (cf. Puttkamer, nos. 212 and 248). It is therefore not possible to identify this painting as one of them, but the exhibition shows Oppenheimer's enduring interest in chess as a pictorial motif.

The focus of the composition is on the moment of the move, which is of decisive importance given the small number of pieces on the board. The extreme close-up view of the board alone heightens the tension, elevating the hands with their delicate but "speaking" fingers – so characteristic of Oppenheimer – to the status of the actual players. Similar to the first known version from 1916, only the profile of one player can be seen, tensely observing his opponent's decision, while the match has gone out without lighting the cigarette.

13
Max (Mopp) Oppenheimer
(Vienna 1885–1954 New York)
Das Schachspiel (The chess game), c. 1935, signed *MOPP*, oil on canvas, 60 x 70 cm, framed

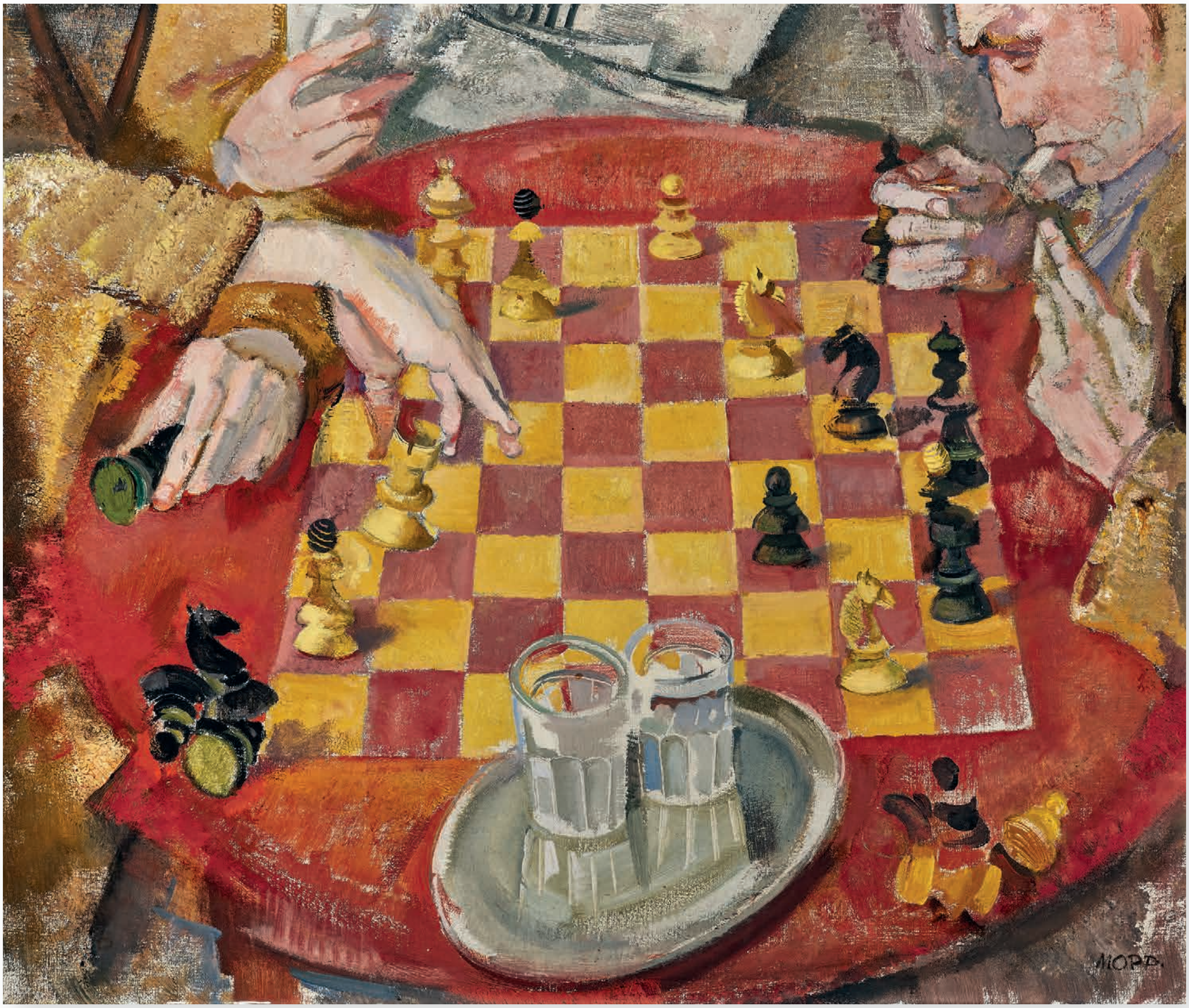
€ 50,000 – 80,000 US$ 54,100 – 86,600

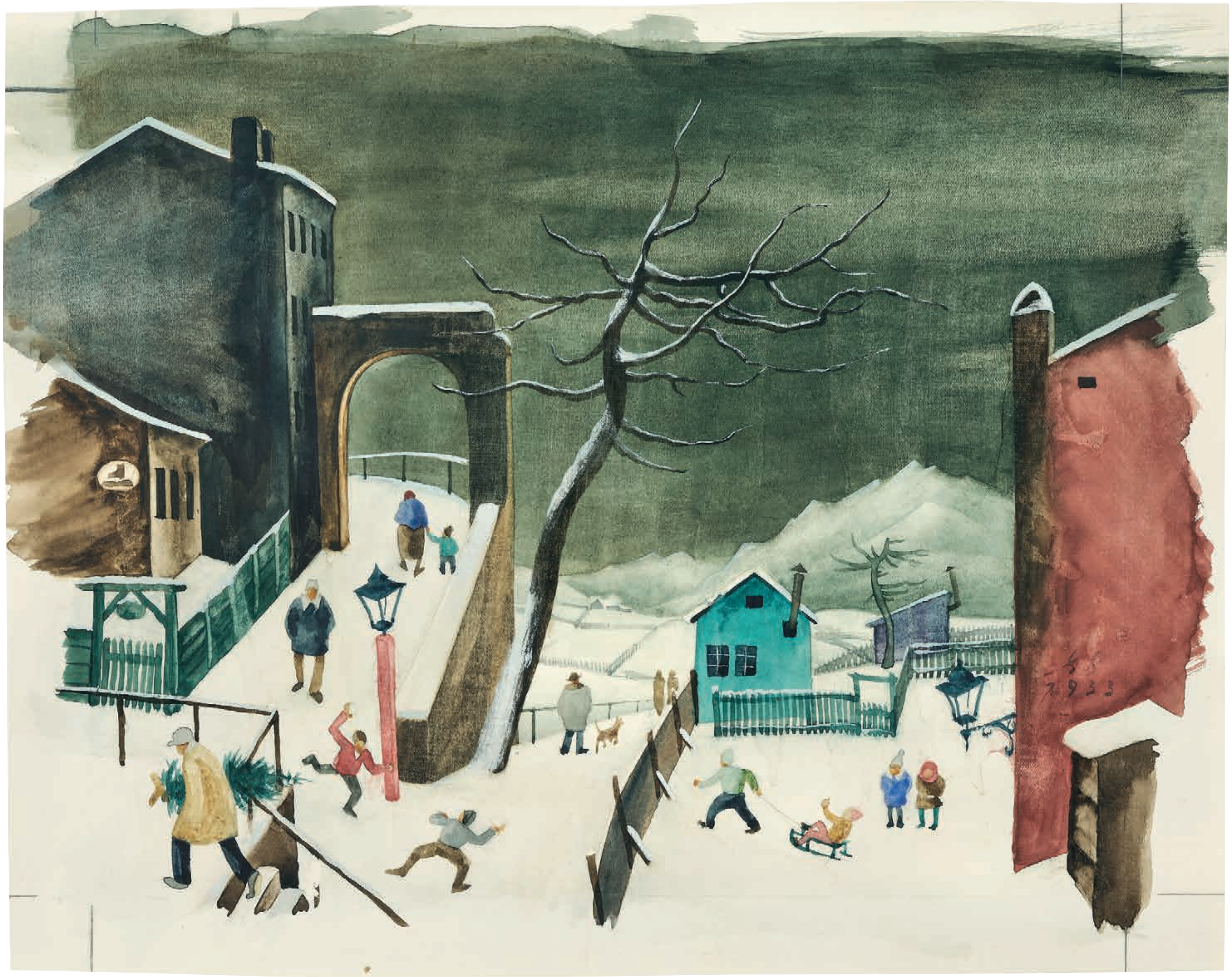


Provenance:
Arnold Klagsbrunn (1886–1970), dentist in Vienna (directly acquired from the artist)
by descent to his adopted daughter, Vienna
thence by descent

Max Oppenheimer (MOPP) was a passionate chess player and loved the atmosphere in the cafés when the battle of wits took place at the board. The game of chess therefore also accompanied him artistically in the most diverse periods of his work, in ever-changing combinations and image sections. (cf. Marie-Agnes von Puttkamer, Max Oppenheimer. 1885–1954, Vienna 1999, cat. rais. no. 107 (1916), no. 212 (1931), no. 265 (1939), as well as in: Max Oppenheimer. Expressionist pioneer, Leopold Museum, Vienna 2023, ill. p. 272

This painting is a new discovery and according to family tradition a gift in lieu of payment for a Viennese dentist who was also a chess player. Oppenheimer lived in Vienna again from 1932 to 1938, and the present work can also be stylistically dated to these years.


MOPP.



14

Franz Sedlacek

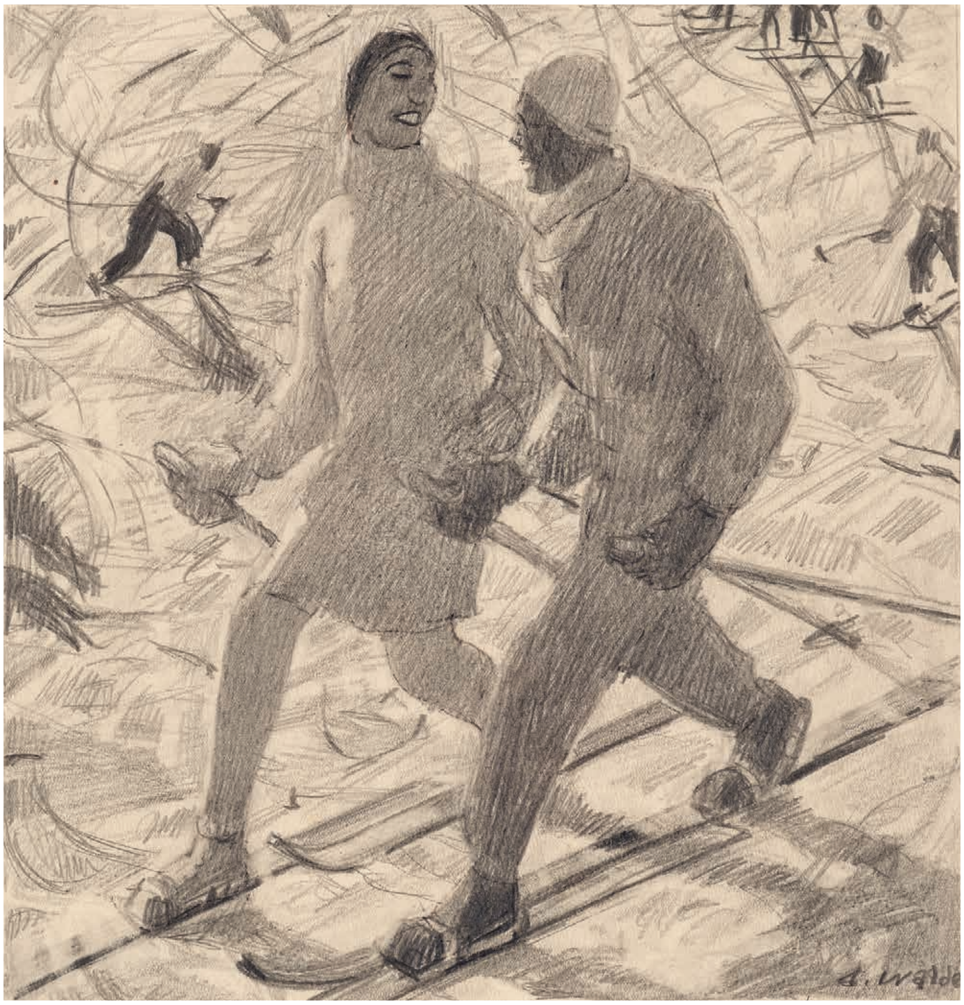
(Breslau 1891–1945 Thorn, Poland)
“Winterlandschaft” (Winterlandscape), monogrammed and dated *FS 1933*, on old mount inscribed by the artist on the reverse *FRANZ SEDLACEK / WIEN 1933 / “WINTERLANDSCHAFT”* (II.), watercolor on paper, 30.4 x 38.5 cm, framed

€ 20,000 – 35,000 US$ 21,600 – 37,900

Provenance:
Private Collection, Austria

Exhibition:
probably identic with the "Winterlandschaft", listed in Linz, Oberösterreichisches Landesmuseum, Graphische Ausstellung des Künstlerbundes MAERZ, April – Mai 1935 as well as in Linz, Neue Galerie, 1952.

We are grateful to Dr. Gabriele Spindler and Dr. Andreas Strohhammer for confirming the authenticity of this work and for their help in cataloguing this work.



15
Alfons Walde *
(Oberndorf 1891–1958 Kitzbühel)
"Zum Skilauf" (Going to ski), 1923, signed *A. Walde*, on the reverse estate stamp, pencil on paper, image size 24.5 x 23.5 cm, sheet size 38.2 x 29.5 cm, framed

€ 18.000 – 30.000 US$ 19.500 – 32.500

Registered:
Archive Alfons Walde

16

Alfons Walde *

(Oberndorf 1891–1958 Kitzbühel)
“Winter-Sonntag in Tirol” (in the background the Wilder Kaiser), signed *A. Walde*, on the reverse on the original artist’s label titled *Winter-Sonntag in Tirol* as well as signed and dated *A. Walde 1955*, oil on cardboard, 25 x 34 cm, original Walde frame

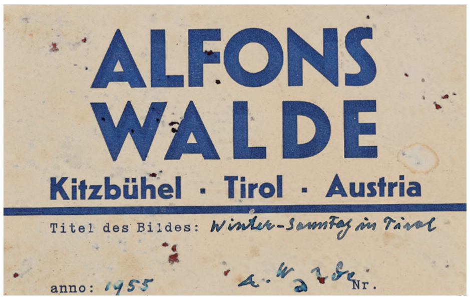
€ 150,000 – 230,000 US$ 162,300 – 248,900

Registered:
Archive Alfons Walde

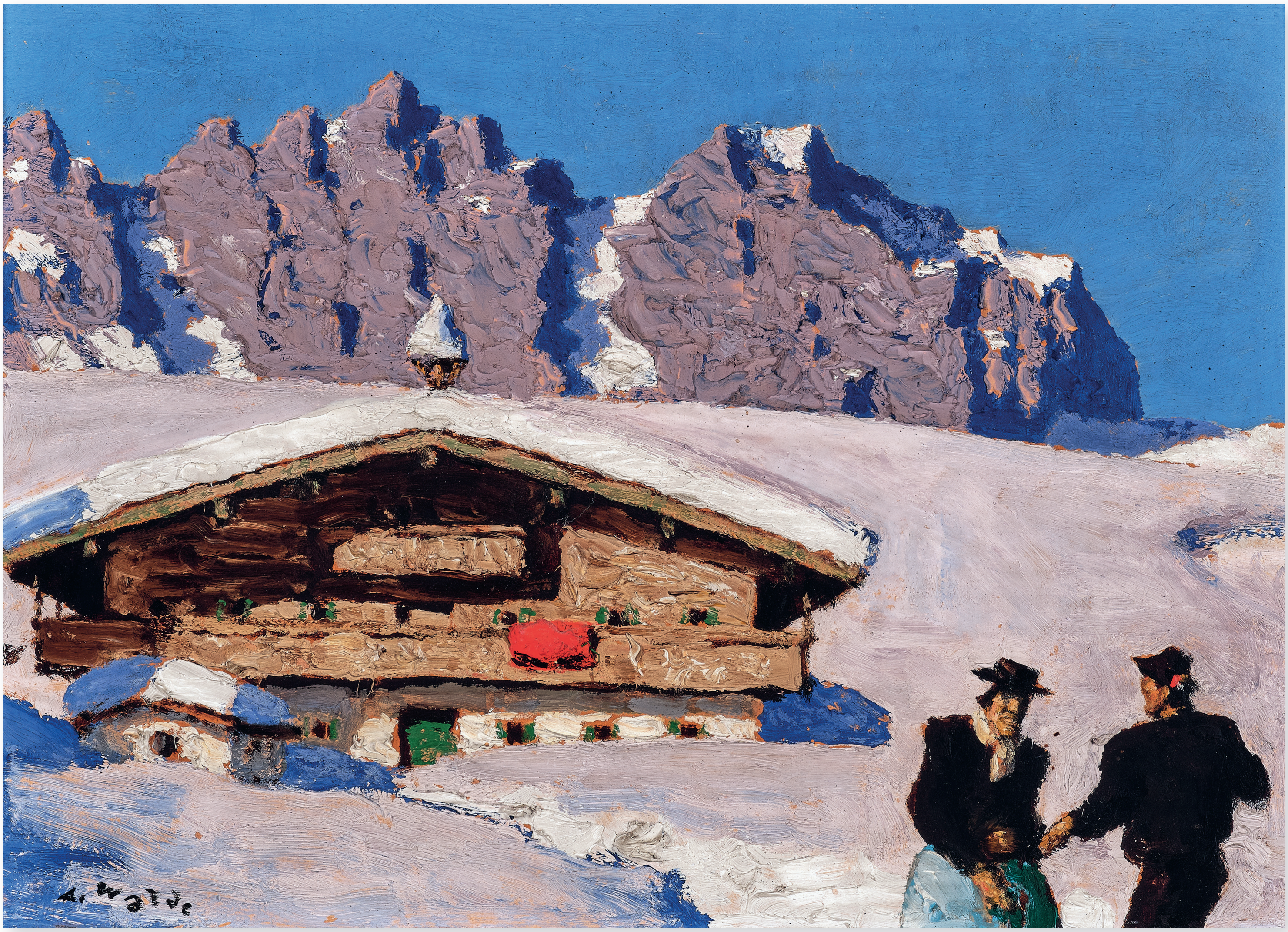
Provenance:
Private Collection, Lower Austria

In the late Twenties and Thirties, the paintings “Holzknechte” (1926/27), “Frühling in Tirol” (1928), “Einsame Hausung” (circa 1930), “Almen und Firn” (1933), and “Bergweiler (Weiler in Tirol)” (1935) represented the impasto-painted conception of village and alpine ambience. The titles of these works are now directly associated with the term ‘Tyrol’. Soft hilltops and hollows stand in contrast to rocky, rugged mountain backdrops... It is only in the later village views that the scenery is assembled like a stage set, with no reference to reality, in which people perform the role of extras. And yet these subjects reflect the elemental power of new motifs...
Strong demand led to repetition. The motifs were created with slight variations, but always showed his mastery of painting technique and colour...

Gert Ammann from: Der populäre Walde, exh. cat. Alfons Walde, Leopold Museum, 2006



ALFONS
WALDE
Kitzbühel · Tirol · Austria
Titel des Bildes: Winter-Sonntag in Tirol
anno: 1955 A. Walde Nr.


A. Walde

„Es bleibt nur mehr die Natur als Vorbild”

Alfons Walde 1925

“Only nature remains as a model”

Alfons Walde 1925

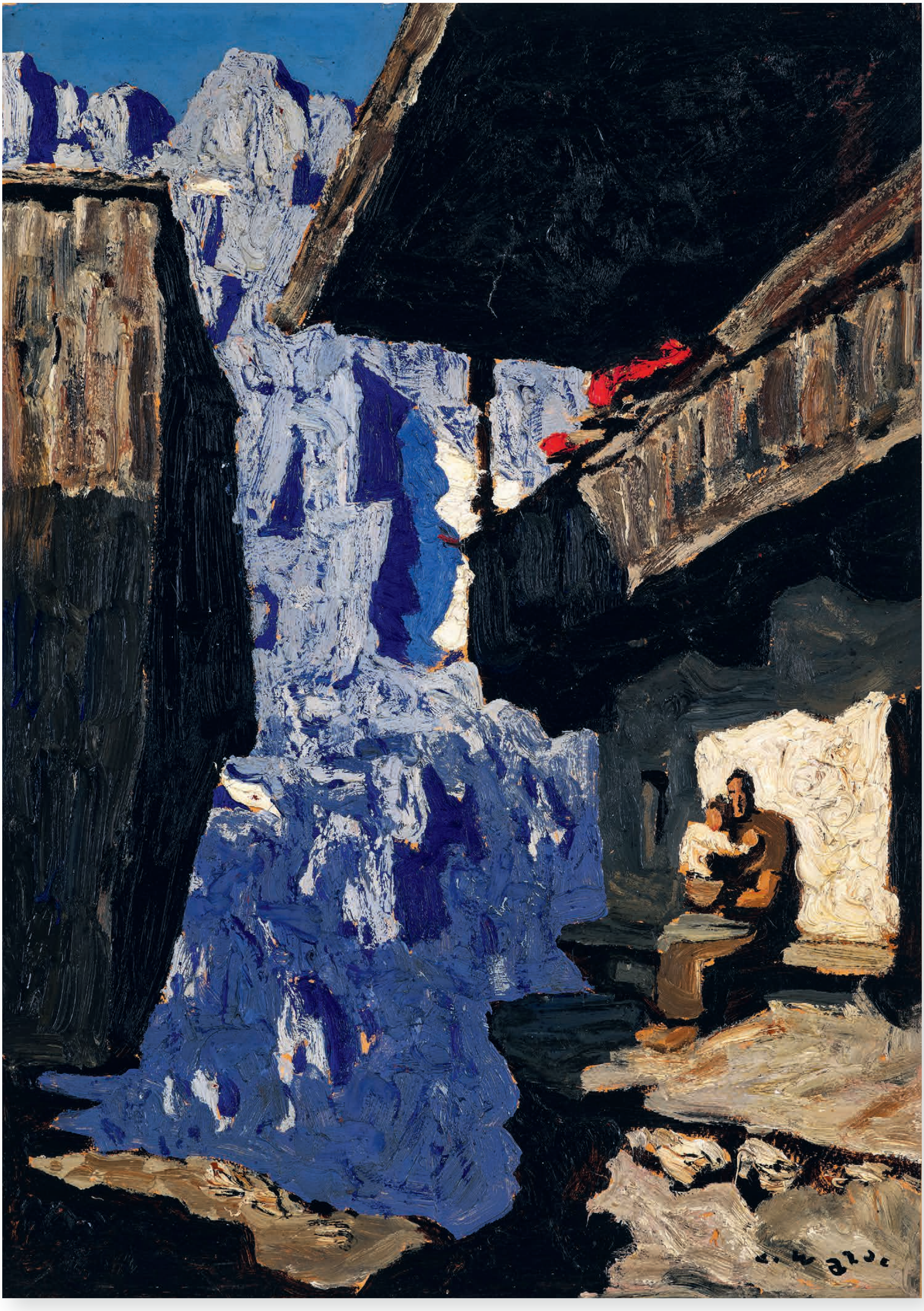
This large-format version of the rare motif of the “Einsame Hausung” (Lonely dwelling) from the mid-1930s captivates above all with the density of the impasto color modulations and the force of the tectonic paint application. At the same time, the painterly execution emphasizes the theme of the lonely farmhouse set against the steep face of a nearby mountain, the drama of which is heightened by the extreme close-up view of the composition. As is typical for Walde, the red splashes of color in the balcony flowers and the staffage figure of the mother and child add a narrative but also rhythmically pulsating component (cf. Gert Ammann, 1976, S. 16).

17
Alfons Walde *
(Oberndorf 1891–1958 Kitzbühel)
“Einsame Hausung“ (Lonely dwelling), 1934, signed
A. Walde, oil on cardboard laid on board, 59 x 42 cm,
in original Walde frame

€ 130,000 – 180,000 US$ 140,700 – 194,800

Registered:
Archive Alfons Walde

Provenance:
Private Collection, Graz
Private Collection, Styria (acquired from the above in the 1960s)
by descent to the present owner


A. Walde

Aller Wert ist darauf gelegt, den Umriss so sprechend
als möglich zu machen und mit derben, unabmodulierten
Farbe das Bild so urwüchsig in seinen Wirkungen
zu zeigen, wie diese Leute im Leben.

Heinrich Hammer, 1921, zitiert in Amman, 2001, S. 56

"All emphasize is placed on making the outline as expressive
as possible and to show with pure, raw, unmodulated colors
the picture as original in its effects as these people in life."

Heinrich Hammer, 1921, cited in Amman, 2001, p. 56

Alfons Walde, who chose to live in Kitzbühel rather than Vienna after the war, drew his artistic inspiration from the familiar surroundings of the mountains and a strong, vibrant folk culture. In the early 1920s, genre scenes dominated, which he took from everyday village life, but gave them a timelessly valid expression with his own pictorial language that emphasized the large form.

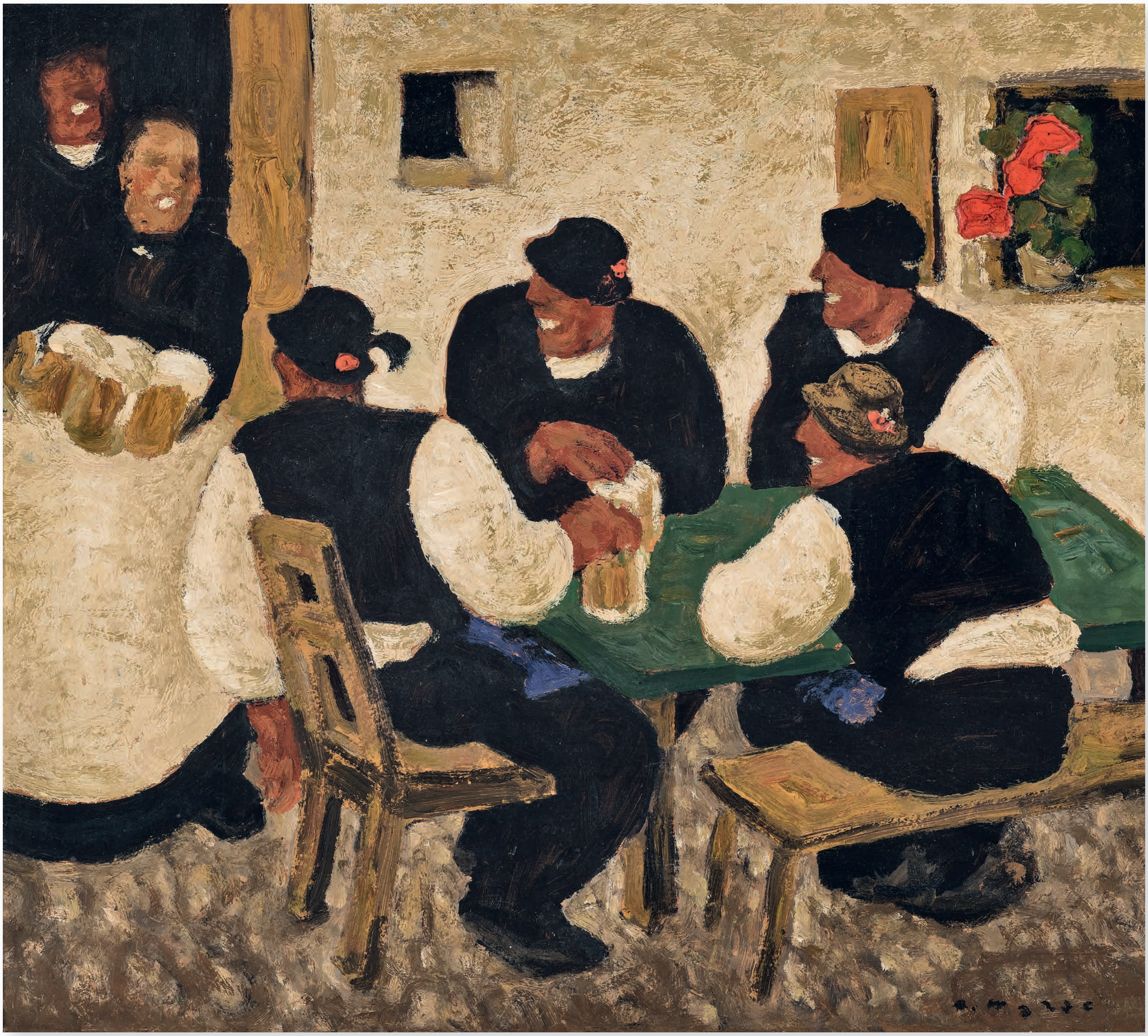
A strikingly modeling brushstroke determines this entertaining scene of peasants in the pub, who await the cool beer with palpable joy. A lively rhythm of green, red and white tones underlines the cheerfulness of the scene and lends the almost archaic, monumental depiction a humorously decorative note.

18
Alfons Walde *
(Oberndorf 1891–1958 Kitzbühel)
"Wirtshaus in Tirol" (Tyrolean Inn), c. 1922, later signed
A. Walde, on the reverse estate stamp and written
confirmation by Guta E. Berger, nee Walde, oil on
cardboard, 54.5 x 60 cm, framed

€ 150,000 – 250,000 US$ 162,300 – 270,500

Registered:
Archive Alfons Walde

Provenance:
Sale, Wiener Kunst Auktionen, Vienna, 1 October 1996, lot 153
Private Collection, Austria



“Den Stoff sieht jedermann vor sich; den Gehalt findet nur der, der etwas zu tun hat, und die Form ist ein Geheimnis den meisten.”

Goethe, zit. von Faistauer in einer Feldpostkarte von 1916

“Everyone can see the material; only those who have something to do find the content, and the form is a mystery to most.”

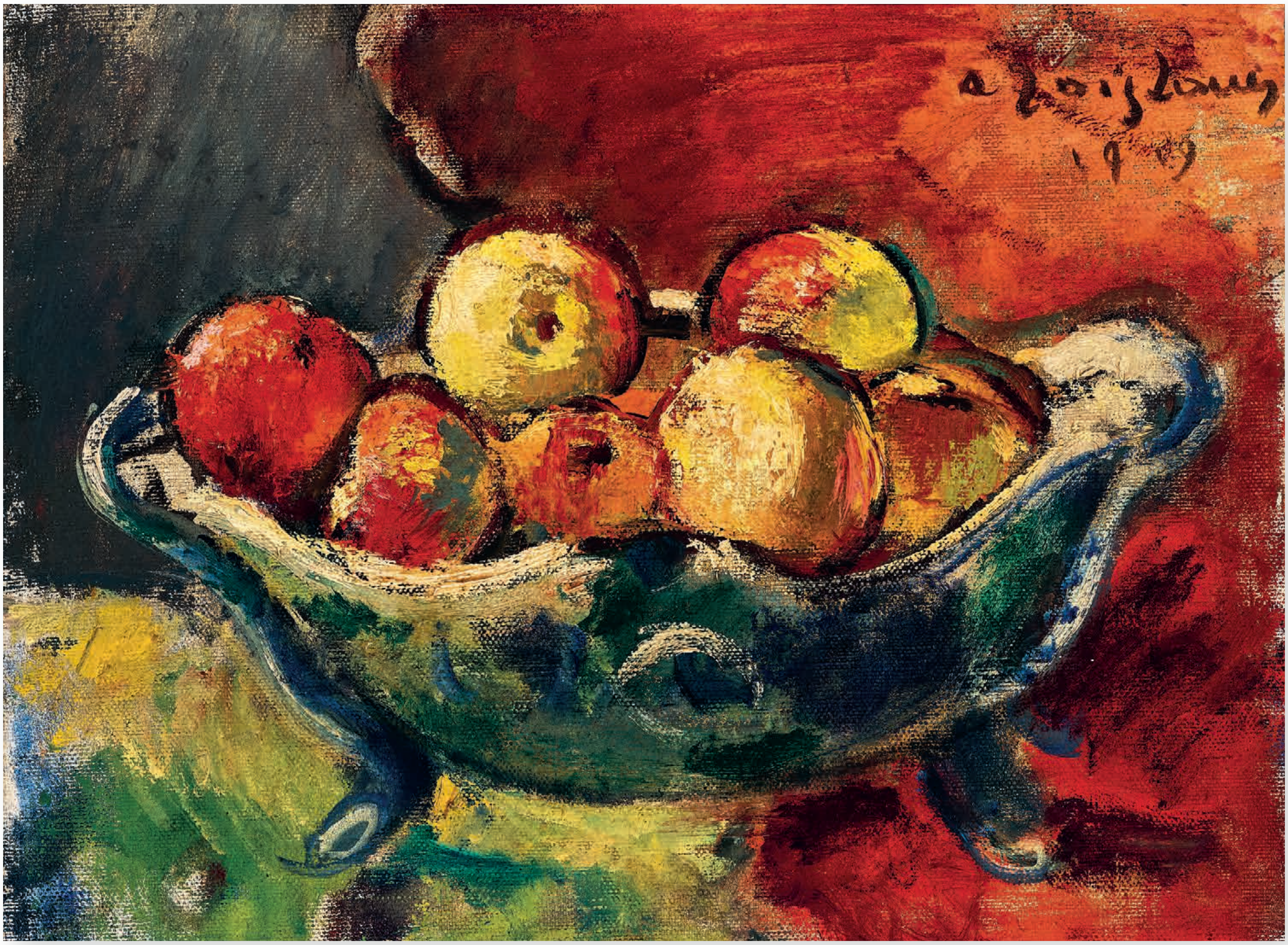
Goethe, quoted by Faistauer in a field postcard from 1916

19
Anton Faistauer
(St. Martin/Lofer 1887–1930 Vienna)
Stillleben, Schale mit Äpfeln (Still life, bowl with apples), signed and dated *A. Faistauer 1919*, oil on canvas laid on cardboard, 30 x 38.7 cm, framed

€ 18,000 – 30,000 US$ 19,500 – 32,500

Provenance:
Ing. Hans Weller, Vienna
Sale, Dorotheum, 29 November 2000, lot 47
Private Collection, Vienna

Literature:
Franz Fuhrmann, Anton Faistauer 1887–1930. Werkverzeichnis, Salzburg 1972, no. 189, ill.



> *"Ich begann eigensinnig, Porträts zu malen, um den Menschen genau auf die Finger sehen zu können, sie in ihren Eigenschaften kennen zu lernen, um mit dieser Gesellschaft, in der ich nun zu leben hatte, vertraut zu werden."*
>
> Oskar Kokoschka, 1971

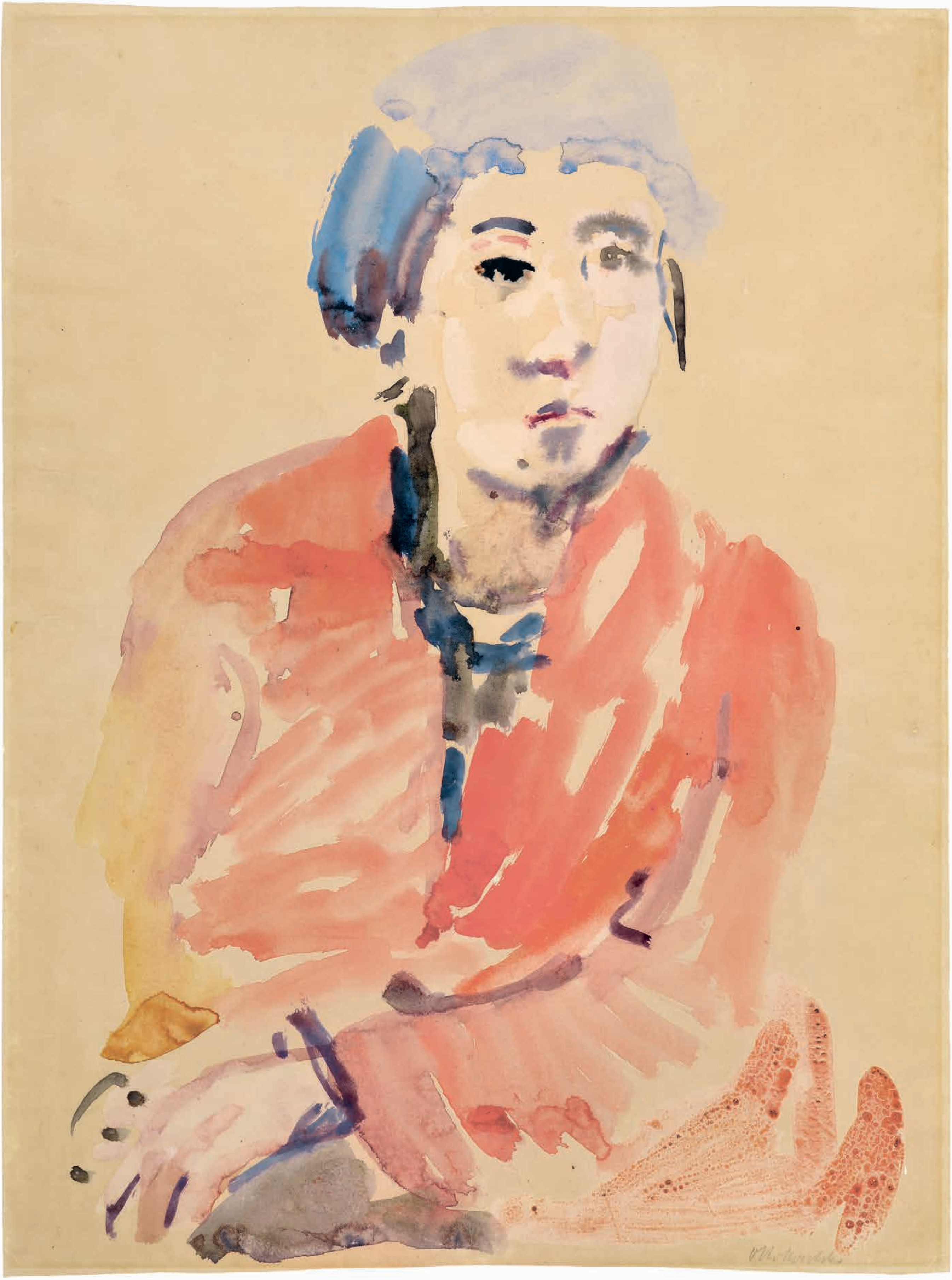
> *"I stubbornly began painting portraits in order to be able to look people in the eye, to get to know their characteristics, to become familiar with the society in which I now had to live."*
>
> Oskar Kokoschka, 1971

This delicate portrait belongs to a series of vibrantly colored watercolors that Oskar Kokoschka created in Dresden in the early 1920s. He had been appointed professor at the academy there in 1920. His preferred subject in these three years were portraits of girls, whose features he was able to capture in a fascinatingly spontaneous and relaxed style.

20
Oskar Kokoschka
(Pöchlarn 1886–1980 Villeneuve)
Mädchen mit blauer Mütze (Girl with blue cap), c. 1921, signed
O. Kokoschka, watercolor on paper laid on paper, 68 x 51 cm

€ 20,000 – 30,000 US$ 21,600 – 32,500

Provenance:
Private Collection, Vienna



“Alfons Walde war Gestalter einer noch unverbrauchten Natur, eines unmanipulierten Menschenbildes, eines noch heilen Landschafts- und Lebensraumes. Es mag dabei für das Wesen Waldes markant sein, wie sehr er sich immer an seinen Lebensbereich klammerte und ihn nie zu verlassen suchte. Dabei gelang es ihm, das Bewusstsein für die Lebenssituation fern der Großstadt zu stärken und darin einen – heute wieder – aktuellen Beitrag zur Selbstfindung zu leisten.“

(Gerd Ammann, Alfons Walde, Innsbruck 2001)

“Alfons Walde was the designer of a still unspoiled nature, an unmanipulated image of man a still intact landscape and living space. It may be striking for Walde's character how much he always clung to his sphere of life and never sought to leave it. In doing so, he succeeded in raising awareness of the living situation far from the big city and in making a contribution to self-discovery that is relevant again today.”

(Gerd Ammann, Alfons Walde, Innsbruck 2001)

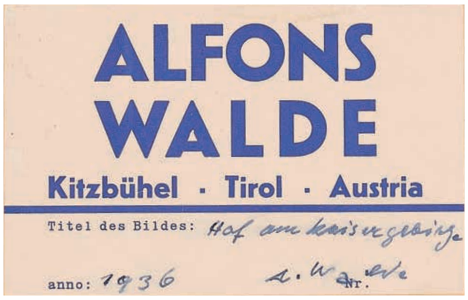
The magnificent backdrop of the Wilder Kaiser with its striking mountain silhouette is one of the unmistakable painterly motifs in Alfons Walde's work, but as always with him, it is more of a topos, an image brand, than a specific geographical location. It is the typical, the unique idea that is associated with the terms "mountain and farm and idyll" that Walde knows how to convey in large forms. Added to this is the harmony of the colors with the wonderful shades of gray and brown, attractively accentuated by the white of the farmwalls and the red of the flowers.

21
Alfons Walde *
(Oberndorf 1891–1958 Kitzbühel)
“Hof am Kaisergebirge” (Farmhouse in the Kaisergebirge), 1936,
signed *A. Walde*, on the reverse on the original artist’s label,
signed, dated and titled *A. Walde 1936*, oil on cardboard,
49.2 x 69.7 cm, in original Walde-frame

€ 160,000 – 250,000 US$ 173,100 – 270,500

Registered:
Alfons Walde Archive

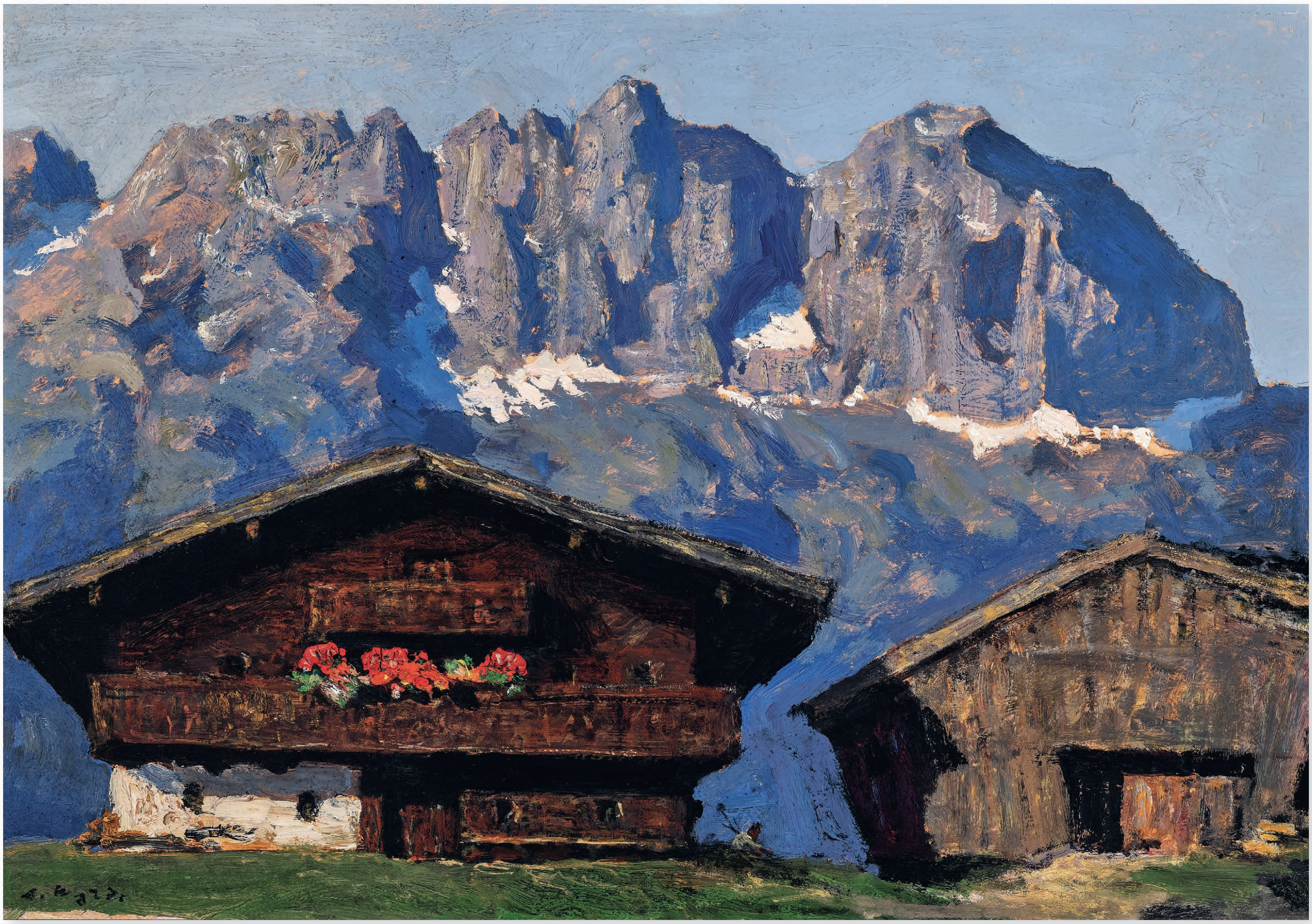
Provenance:
Private Collection, Kitzbühel



ALFONS
WALDE
Kitzbühel · Tirol · Austria

Titel des Bildes: Hof am kaisergebirge

anno: 1936 A. Walde Nr.



“Die Gegenstände bilden eine Zange ganz besonderer Art zur Wirklichkeitsbe- und ergreifung.”

Werner Berg

“The objects form a very special kind of forceps for understanding and grasping reality.”

Werner Berg

Intense colors of blue, green and violet contrasting with yellow, red and pink are Werner Berg’s preferred colors in his later oeuvre after 1945. Integrated into strict formal boundaries, colors lose their purely expressive character and become a sculptural, symbolic form themselves. In his pictures of flowers in the field, the artist also opted for an extreme close-up view and a perspective that moves from bottom to top.

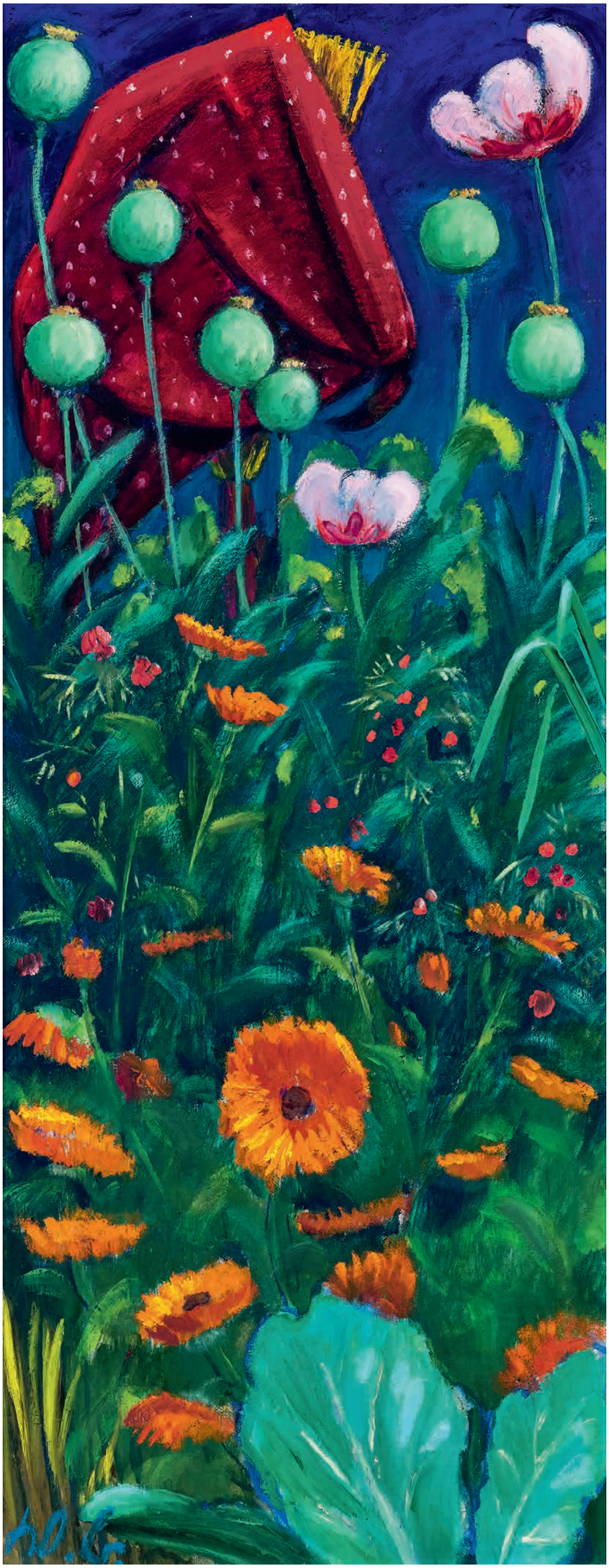
In this newly discovered painting, this also lends the flowers and as yet unblossomed poppy capsules something monumental and an appealing dialectic between immediacy and distance. The conclusion with a broom covered by a headscarf lends a humorous accent to the already endearing subject matter.

22
Werner Berg *
(Wuppertal-Elberfeld 1904–1981 St. Veit i. Jauntal / Carinthia)
Mohnknospen mit Vogelscheuche (Poppy buds with scarecrow), 1953, monogrammed *W. B.*, handwritten note on the reverse of the original stretcher about the date of the primer (“III / 53”), the canvas and the composition of the primer, oil on canvas, 50 x 110 cm, framed

€ 90,000 – 120,000 US$ 97,400 – 129,900

Provenance:
Private Collection, Austria, since the 1950s

We are grateful to Dr. Harald Scheicher for his help in cataloguing this work and for the inclusion in the catalogue raisonné under the number 423b.



At the age of almost 70, around 1930, Carl Moll embarked on his late oeuvre, a perceptible dynamic and stylistically newly shaped period in his work. In keeping wih the Impressionist tradition but with free, broad brushstrokes, he worked with complementary colors of light and dark, always avoiding black. This stylistic shift is also apparent in "The tall poplar", a pendant to the painting "Summer's Day" in the Belvedere collection.

A large, shimmering green poplar tree stands majestically on the bank of a pond or watercourse. The painting is a homage to the light. It avoids the monotony of a tonal sequence of the only used colour green by progressing rhythmically and harmoniously from light to dark, additionally creating a sense of vital fluidity with carefully positioned white patches of sky.

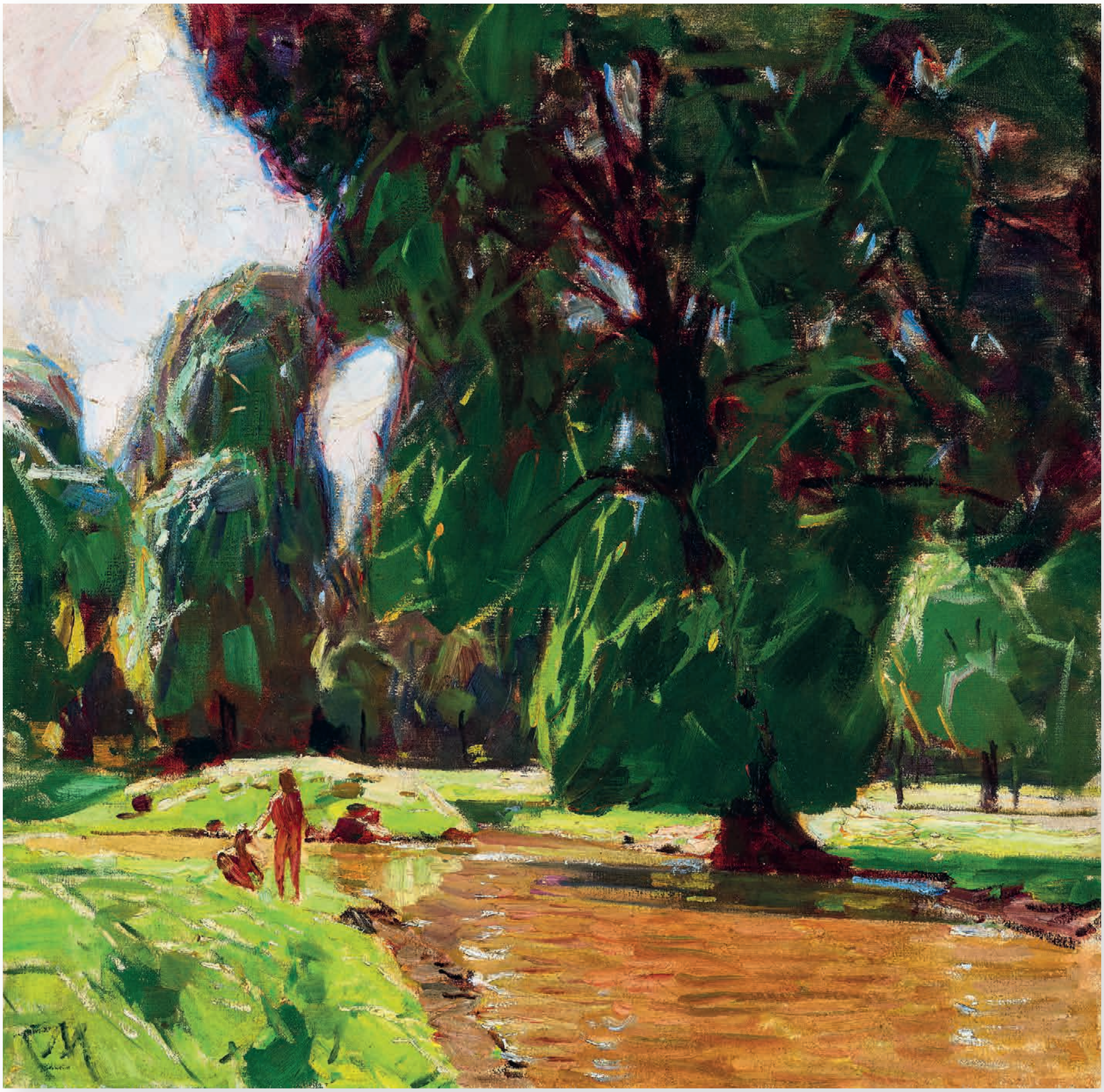
23
Carl Moll
(Vienna 1861–1945)
"Die große Pappel" (The tall poplar), 1928, monogrammed *CM*,
oil on canvas, 60 x 60 cm, framed

€ 50,000 – 90,000 US$ 54,100 – 97,400

Listed and illustrated:
Cornelia Cabuk, Carl Moll, Belvedere Werkverzeichnisse, vol. 11, Vienna 2020, cat. rais. no. GE 393

Provenance:
Estate of the artist
by descent to Anton Klement (1886-1965), Vienna
Private Collection, Austria (by descent from the above)

Literature:
Arthur Roessler, Wiener Künstler. Prof. Carl Moll, in: Bernhard Altmann Magazin, vol. 2, issue 11/12, 1929, p. 1-6, ill.
Arthur Roessler, Carl Moll. Zum 70. Geburtstag, in: Österreichische Kunst. Monatshefte für bildende Kunst, vol. 4, Vienna 1931, ill. p. 14
Monika Fritz, Der Wiener Maler Carl Moll, Diss. Univ. Innsbruck, Innsbruck 1962, cat. no. 81 ("Scitvar"), ill. 84



The protagonist sits on the shore of a lake engrossed in a book, in her white dress, with white stockings and shoes and a light blue striped waistcoat, her Florentine hat decorated with delicate pink flowers beside her on the table. It is a sunny autumn day, and the green and golden-brown leaves of the trees form waves in the wind above her head.

“The depiction of a pretty and lightly dressed woman, a lady [...], was just an opportunity for him to let the play of light and colour take full effect.” (F.v. Ostini, Der Maler Edward Cucuel, Zurich/Vienna/Leipzig 1924, p. 39ff.) The appeal of Edward Cucuel’s paintings lies in their palpable lightness and nonchalant sophistication. The staging of the models blurs the boundary between pose and unobserved spontaneity. Cucuel began his light-filled plein-air painting as early as 1911, spending the summer months in the Chiemgau region and devoting himself to the motifs of bathers and women in nature. He later moved to Lake Starnberg, where he bought a villa with extensive lakeside grounds. The present work was likely created on Lake Starnberg in the 1930s. Cucuel’s paintings allow us to breathe in the golden warmth of summer, the refreshing coolness of the water and the fragrant greenery of the surrounding landscape, giving us a sense of the melancholy elegance of a bygone Belle Epoque. This almost physical immediacy is what makes his works so special.

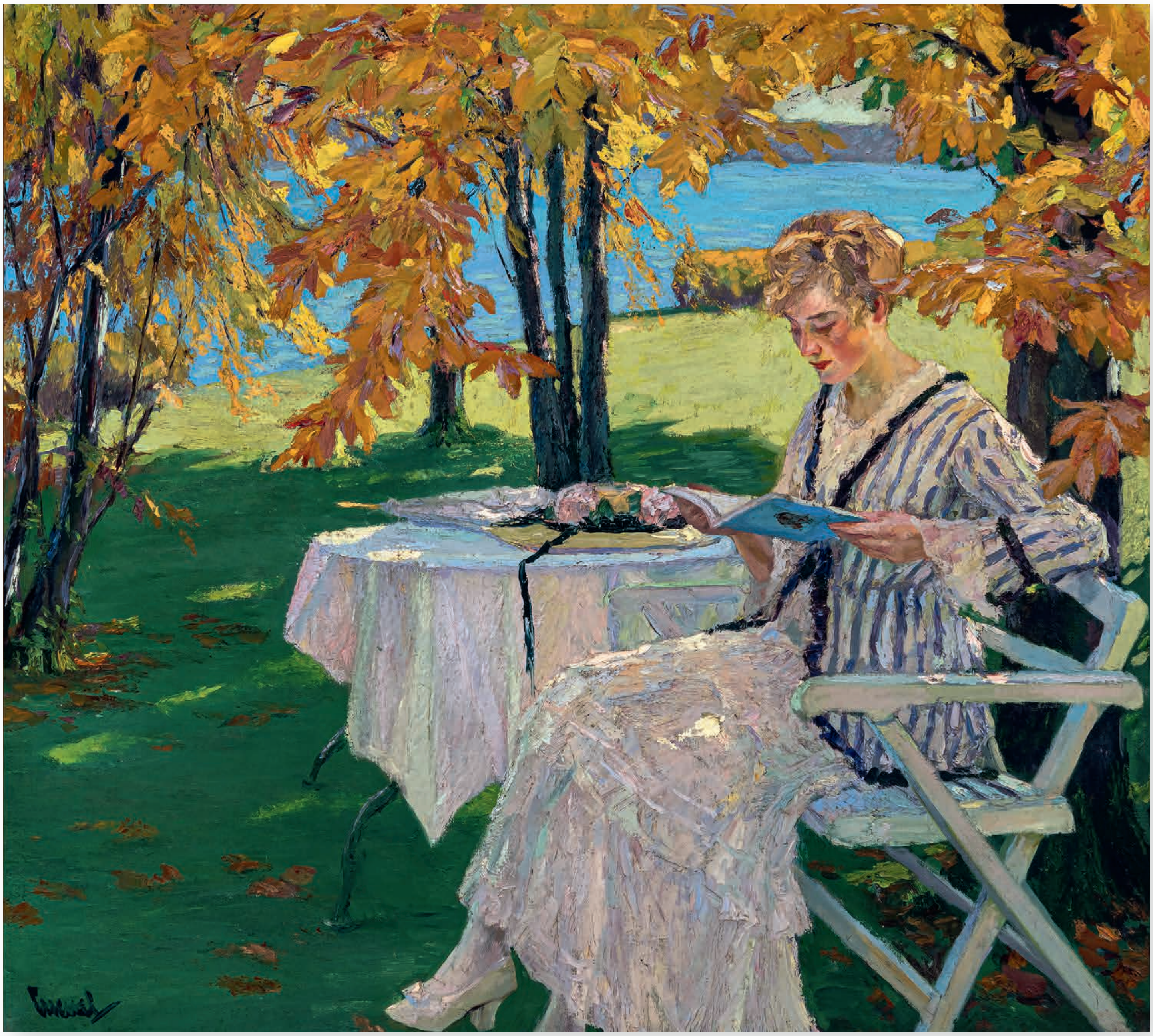
24
Edward Cucuel
(San Francisco 1875–1951 Pasadena)
Schöne Herbsttage (Beautiful autumn days), 1930s, signed *Cucuel*, titled, signed on the stretcher, old label with artist name and title, oil on canvas, 90 x 100 cm, framed

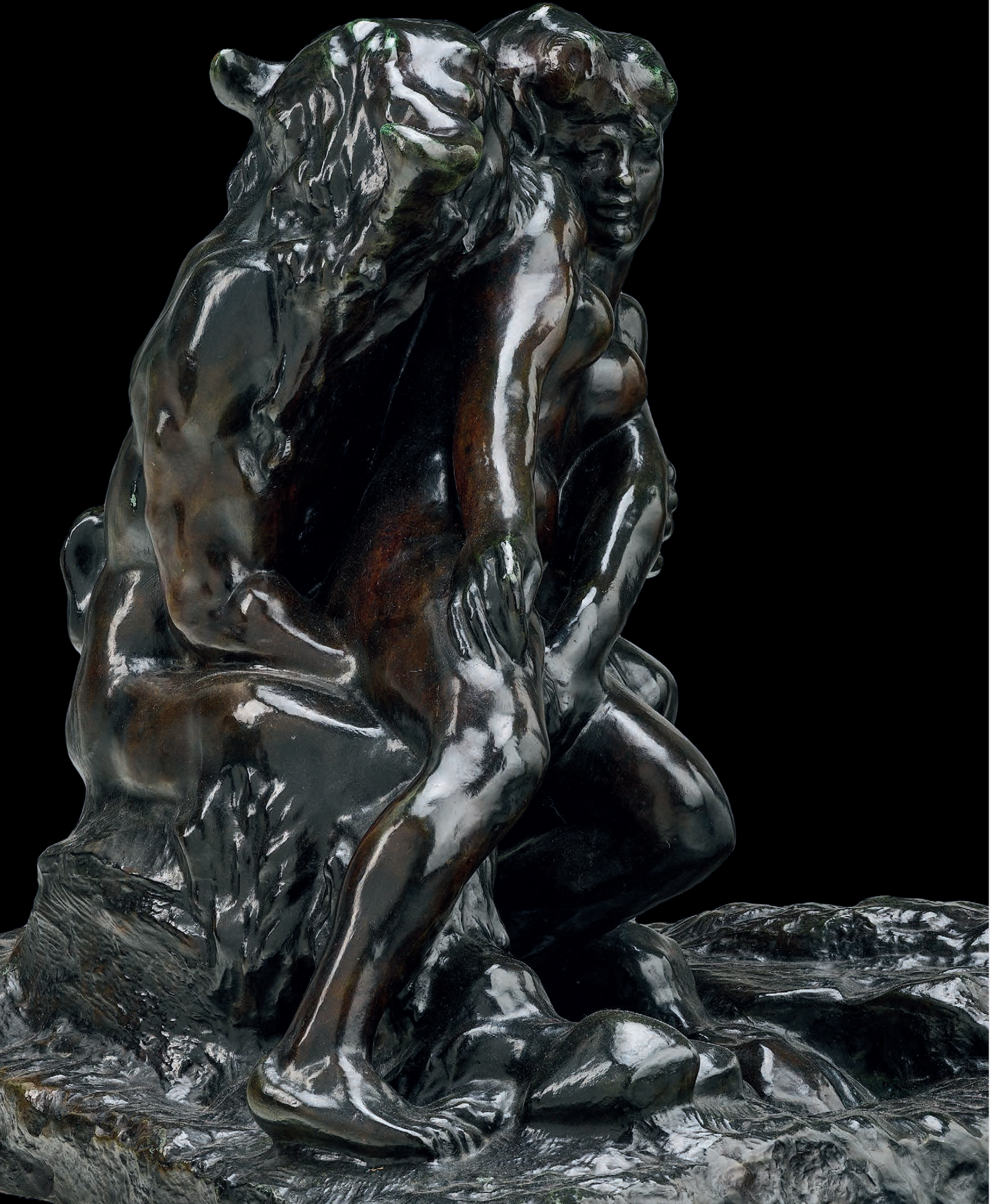
€ 60,000 – 80,000 US$ 64,900 – 86,600

The authenticity was confirmed by Bernd Dürr, Munich, 21 March 2024 (email).

We are grateful to Bernd Dürr for the support in cataloguing the painting.

Provenance:
Private Collection, South Germany





Auguste Rodin, one of the most famous sculptors, developed a radically new approach to his art. He created structured and naturalistic forms that stand out from the idealized and mythological sculptures of the past.

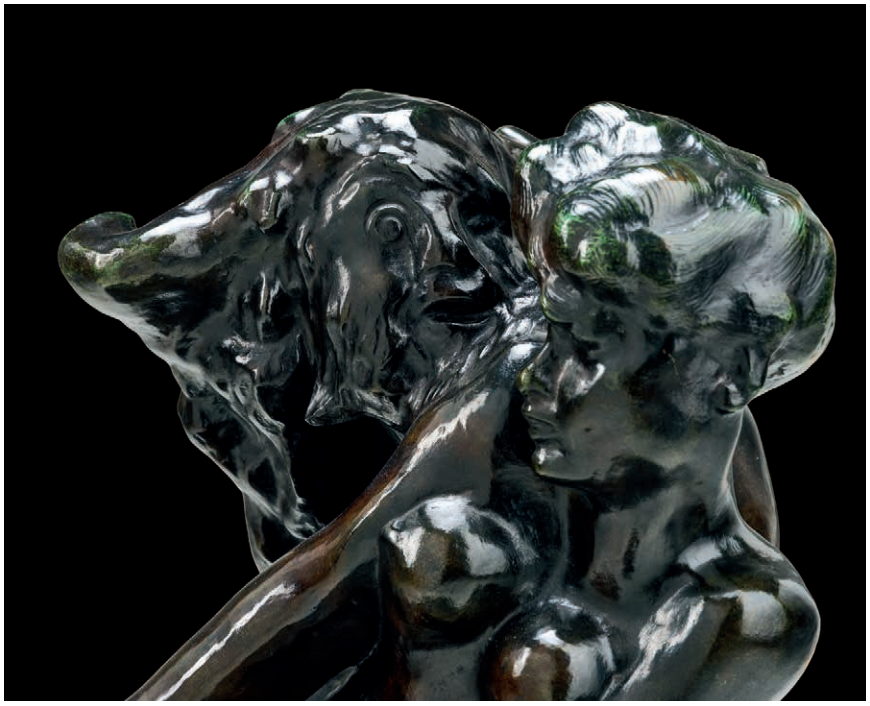
In the present work, Rodin did not only illustrate the myth of the minotaur in his sculpture, he offered the opportunity of speculation about what may have happened before and could happen after the situation depicted. The figure shows no violent seduction and the nymph has no terrified look or frightened gesture. The minotaur is seated on a rock, staring open-mouthed at the nymph's hair. His left hand is holding her elbow, while with his right hand he embraces her extended right thigh, where it met the left hand of the nymph. Although the nymph is raising her shoulder and with the whole body she is leaning against her left side, it seems, that she has no inclination to rebuff her horned seducer. Her right leg is slung over his, but with her foot pressing against the ground, she seems to avert his embrace. But her right hand is simply lying on her own thigh and her facial expression shows rather a frown than fear. Minotaur is a highly erotic and sexually charged work. (Elsen 2003: 510)

Rodin drew inspiration for the creation of the Minotaur, designed between 1883 and 1885, from several sources, particularly Ovid's *Metamorphoses*, which he greatly admired. Book II, depicting Zeus's transformation into a white bull with golden horns in order to kidnap Europa, as well as Book VIII in which the King of Crete, Minos, delivers seven young men and seven young women to his bull-headed son imprisoned in a labyrinth, are believed to be key references. Several historians also link the Minotaur to Stéphane Mallarmé's poem, *L' après-midi d'un faune* (1875), as Rodin gave Mallarmé a plaster cast of the Minotaur in 1893.

Initially designed at a height of 33 centimetres, Rodin made a marble sculpture of the Minotaur in May 1903 for the German collector Karl-Ernst Osthaus. As was his custom, Rodin kept several plaster casts of the marble, two of which are now in the Rodin Museum and one of which was given to the journalist and art critic Maurice Guillemot (1859–1931). Among the many letters exchanged between Guillemot and Rodin from 1884 onwards and preserved in the archives of the Rodin Museum, we find mention of a Minotaur, material unspecified, in a letter dated August 1905. It was from this plaster cast in Maurice Guillemot's former collection that a bronze edition was made after 1985, at the Georges Rudier foundry, starting with number 2/8. (Comité Rodin)

Minotaur is one of the sculptures of Rodin often exhibited: it first recorded exhibition was in Munich (1896), thereafter it was shown in Vienna (1898), The Hague (1899), Paris (1900, 1910, 1917), Potsdam (1903), Düsseldorf (1904) and Barcelona (1907). The sculpture was exhibited under different titles like 'Faun and Woman', 'Satyr and Nymph' or 'Jupiter Taurus'. (Elsen 2003: 510; Tancock 1976: 270)

Rodin himself preferred the title 'The Minotaur', referring to mythology. After the wedding of Minos and Pasiphaë and her union with a bull, the Minotaur is born. Each year the Athens have to sacrifice him seven maids and seven young men until he is finally beaten by Theseus. With the title 'The Minotaur', the composition of Rodin shows the Minotaur with one of his sacrifice. (Tancock 1976: 270)



Detail

25

Auguste Rodin

(Paris 1840–1917 Meudon)

Minotaure, agrandissement, version d'après le marbre, bronze with brown and green patina, signed and numbered *A. Rodin 2/8*, inscribed with foundry mark *Georges Rudier / Fondeur Paris*, 56.4 × 60 × 65 cm, Conceived ca. 1883–1885, this version obtained by over moulding of the marble of 1903, this bronze version cast ca. 1985–1986.

€ 80,000 – 120,000 US$ 86,600 – 129,900

This work will be included in the forthcoming Auguste Rodin Catalogue Critique de l'Oeuvre Sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 1997–13 2B.

Provenance:

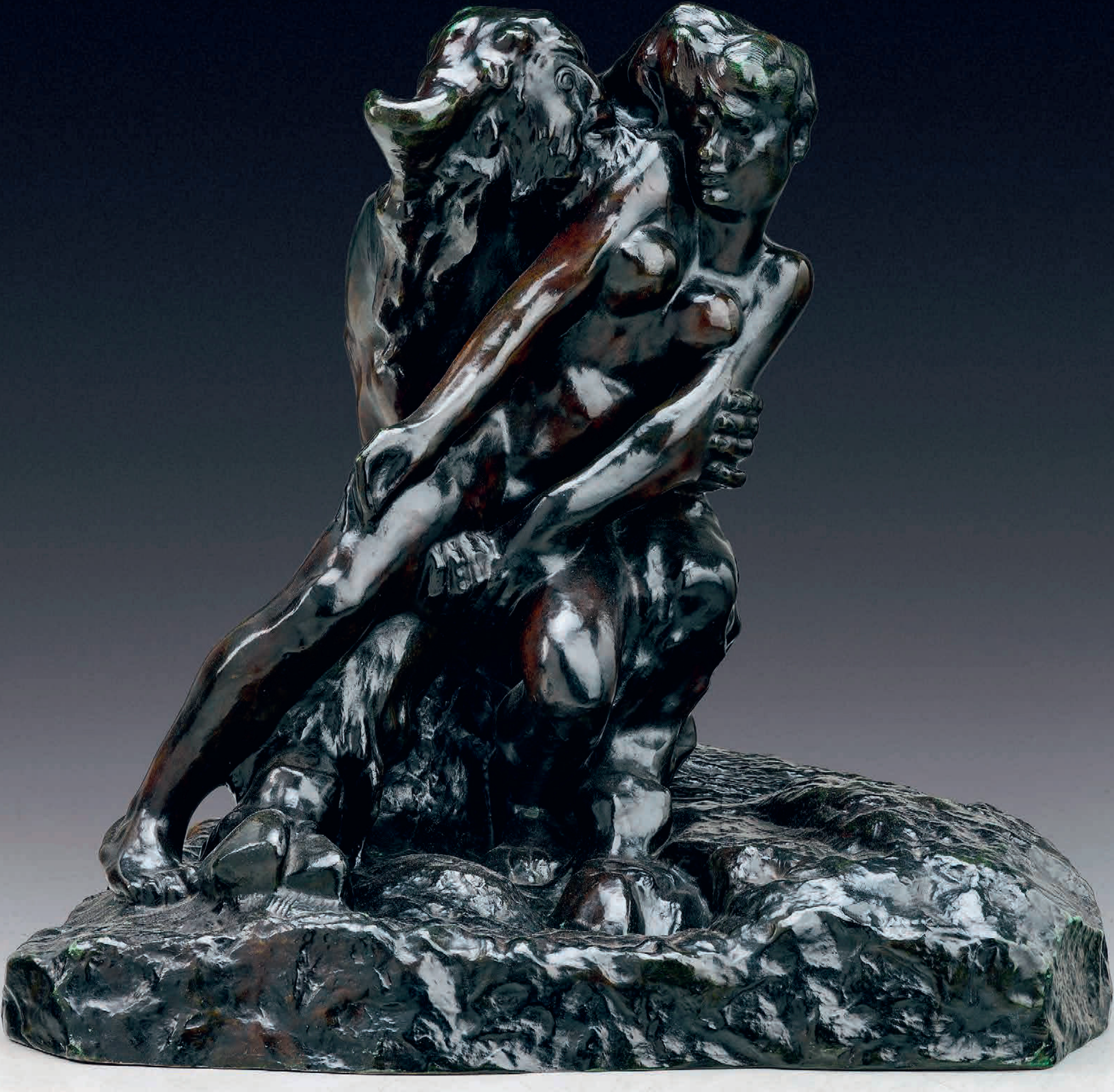
Claude Cueto (1930–2019), Paris
Christie's New York, 9 November 2006, lot 325
Private Collection, Croatia

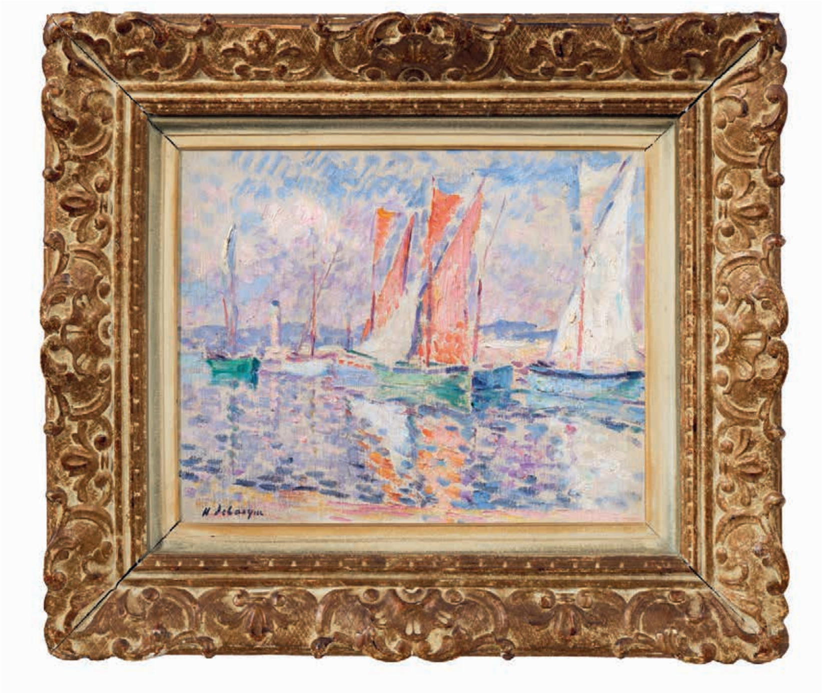
Exhibited:

Andros, Basile and Elisa Goulandris Foundation Auguste Rodin-Camille Claudel, July – September 1996, page 157, n. 19, ill. pl. 20

Literature:

G. Grappe, Catalogue du Musée Rodin, Paris, 1927, p. 79, n. 207 (marble version illustrated, n. 206)
I. Jianou and C. Goldscheider, Rodin, Paris, 1967, p. 100
J. L. Tancock, The Sculpture of Auguste Rodin, Philadelphia, 1976, pp. 270 – 273 (terracotta version illustrated, p. 271, marble version illustrated, p. 273).
J. de Caso and P. B. Sanders, Rodin's Sculpture: A Critical Study of the Spreckels Collection, California Legion Honor, San Francisco, 1977, pp. 105 – 108
C. Lampert, Rodin, Sculpture and Drawings, London, 1986, pp. 88, 215 – 216 (illustrated, pl. 156).
A. E. Elsen, Rodin's Art: The Rodin Collection of Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, pp. 510 – 512 (another cast illustrated, pp. 510 – 511).



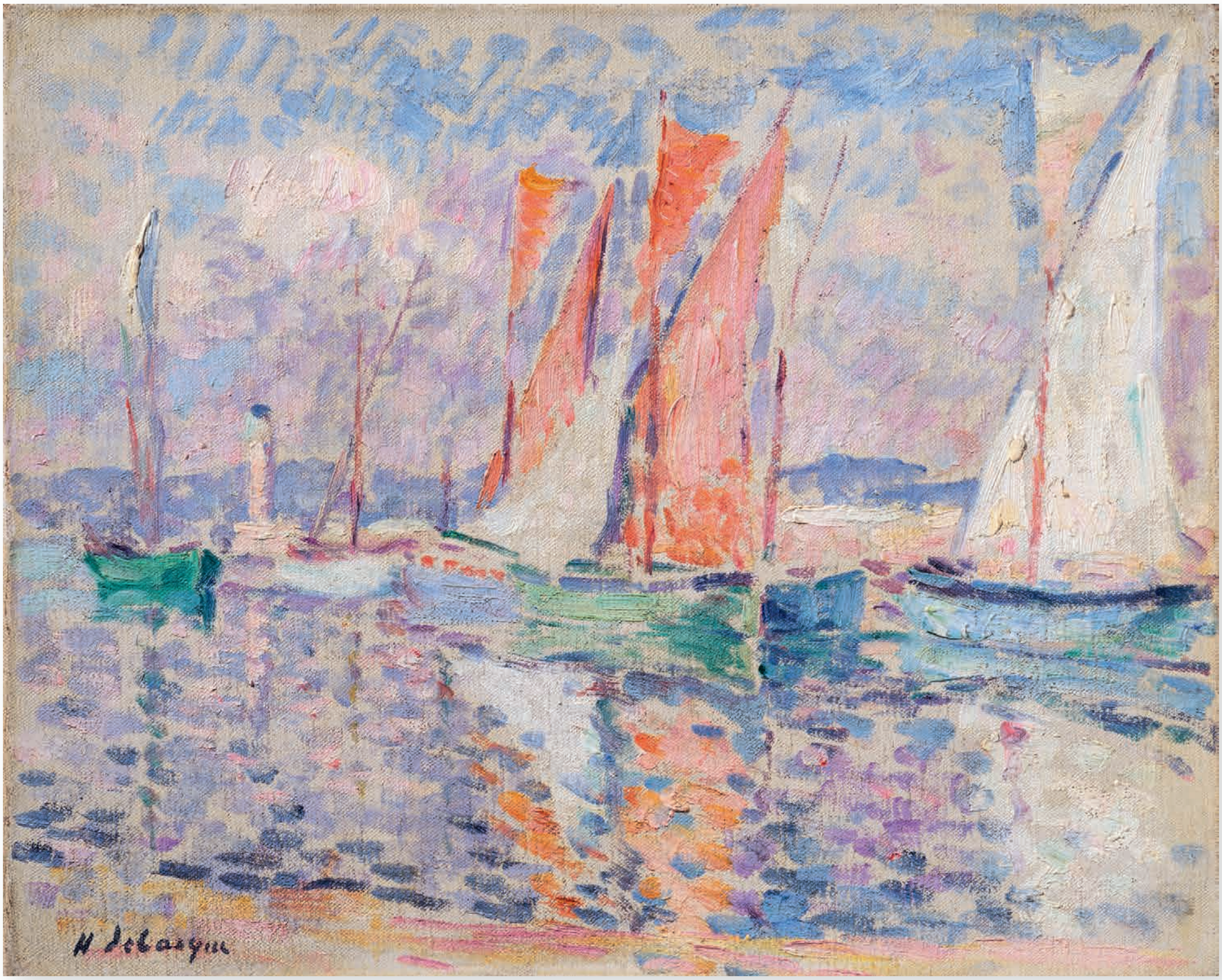


26
Henri Lebasque
(Champigne 1865–1937 Cannet)
Voiliers dans le port de Saint-Tropez, 1906–1907, signed,
oil on canvas, 33 x 41 cm, framed

€ 20,000 – 30,000 US$ 21,600 – 32,500

Provenance:
Private Collection, France
Sale, Sotheby's New York, 4 May 2006, lot 214
European Private Collection

Literature:
Denise Bazetoux, Henri Lebasque. Catalogue Raisonné - Tome I,
Neuilly-sur-Marne, 2008, p. 280, no. I125 with ill. b/w


H. Lebasque

27
Hale Asaf
(Istanbul 1905–1938 Paris)
Untitled (La France), 1932, signed and dated, signed and dated on the stretcher, oil on canvas, 54.5 x 65 cm, framed

€ 20,000 – 30,000 US$ 21,600 – 32,500

Provenance:
Galerie Jeune Europe, Paris (label on the reverse)
European Private Collection

Exhibited:
Paris, Galerie Jeune Europe, 1932 (label on the reverse)

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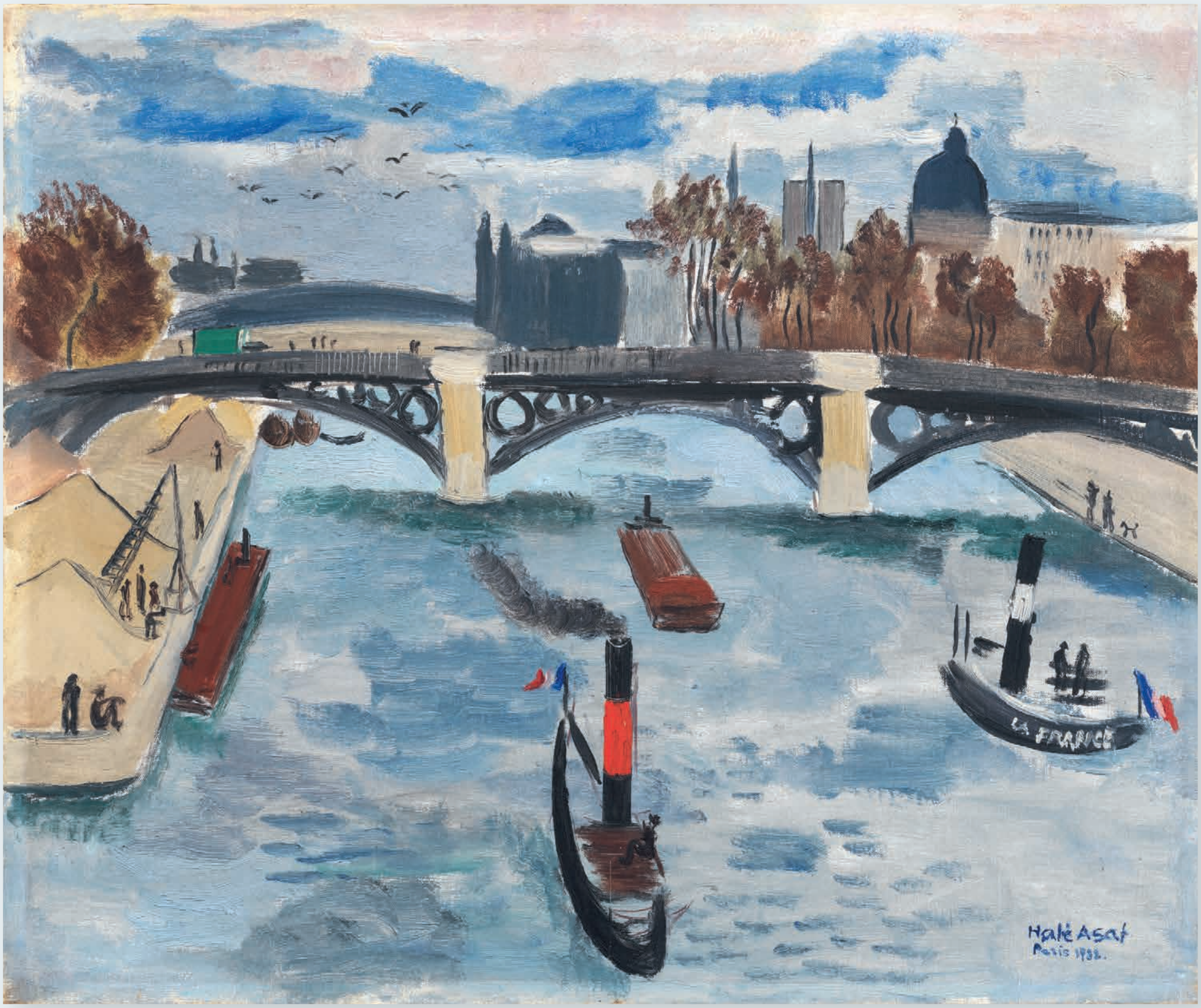
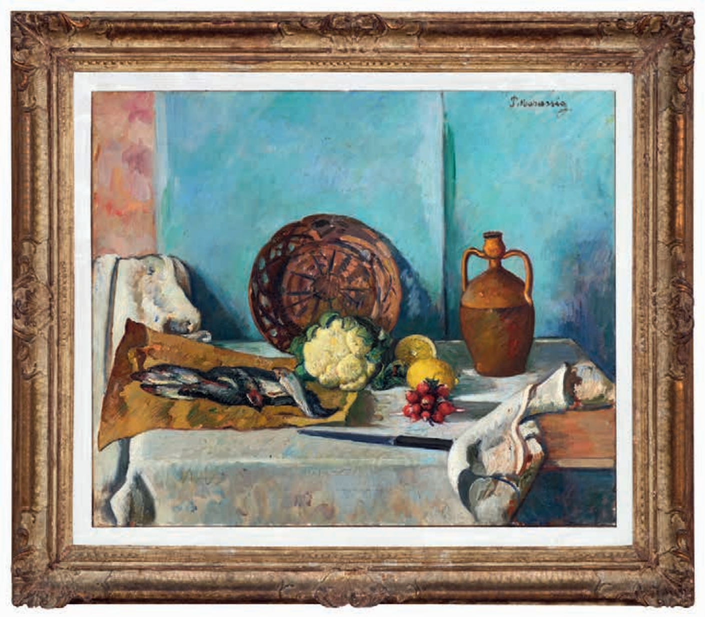
Hale Asaf

Hale Asaf was born in Istanbul in 1905. As the daughter of high-ranking Ottoman government officials, she enjoyed a wealthy upbringing and a refined education.
She arrived in Rome at only 14 years old, on the outbreak of the Turkish War of Independence. There, she started studying painting, thus beginning her cosmopolitan artistic education which would span the major European capitals: Paris, Berlin, and Munich, where she was a pupil of Lovis Corinth.
But Paris was her heartland. It was here that she moved in 1931, when, bored with provincial life in Bursa, she decided to leave her husband of just three years to devote herself completely to painting.
The Ville Lumière was the scene of Hale Asaf's artistic rebirth. It was here that she embarked on an affair with Antonio Aniante, an Italian intellectual and owner of the Galerie-Librerie Jeune Europe, of which she was soon to become artistic director.
Hale led a bohemian life in the Montparnasse district during these Parisian years, exhibiting her canvases and continuing her artistic research by developing work freely drawn from the painting of Matisse, of whom she was a great admirer:
"Having regained her courage, Hale went back to work (...); avant-garde painter and admirer of Matisse (...). She loved working with paintbrushes as big as dustpans (...)".
(A. Aniante, Memorie di Francia. Il rapisardino arcimiliardario a Montparnasse, G.C. Sansoni 1973, p. 70)

The artistic trajectory of the 'Capinera del Bosforo', as she was known, was as brief as her short life; her already precarious state of health plummeted, and she died of cancer aged only 33 and was buried in the Parisian cemetery of Thais.
Antonio Aniante left Paris shortly after Hale Asaf's death: too sad to live there without his beloved.
"I did not resist such profound anguish for long, such desolation, such obstinate presence of memories, of objects and images dear to me; as soon as evening fell (...) as soon as I turned on the light, the flowers, landscapes, birds, waters, skies and seas that the beloved creature painted suddenly appeared before my hallucinating eyes. I got up, filled a suitcase with rags and fled, abandoning everything forever: books, manuscripts, sculptures, everything in the hands of my concierge'. (A. Aniante, Memorie di Francia. Il rapisardino arcimiliardario a Montparnasse, G.C. Sansoni 1973, p. 97–98)

Those of Hale Asaf's works rescued from dispersal and destruction are exhibited in major Turkish museums: Painting and Sculpture Museum, Istanbul; Rezan Has Museum, İstanbul; Istanbul Modern Art Museum, Istanbul; Sakip Sabanci Museum, Istanbul, and at the Painting and Sculpture Museum, Ankara.


LA FRANCE
Halé Asaf
Paris 1932.



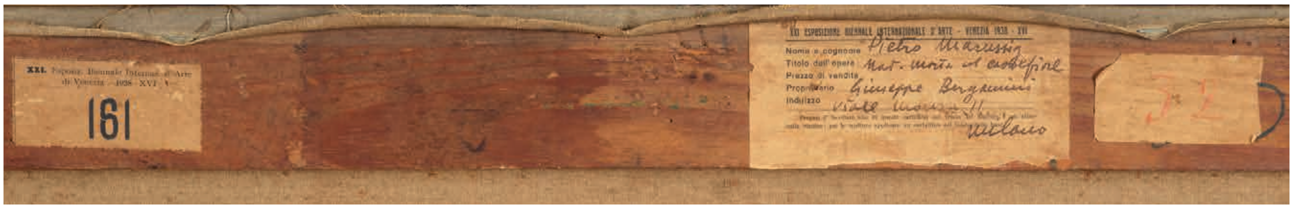
28
Piero Marussig
(Trieste 1879–1937 Pavia)
Natura morta con pesci, 1933, signed; signed and titled *Natura morta* on the reverse, oil on canvas, 75 x 90 cm, framed

€ 13,000 – 18,000 US$ 14,100 – 19,500

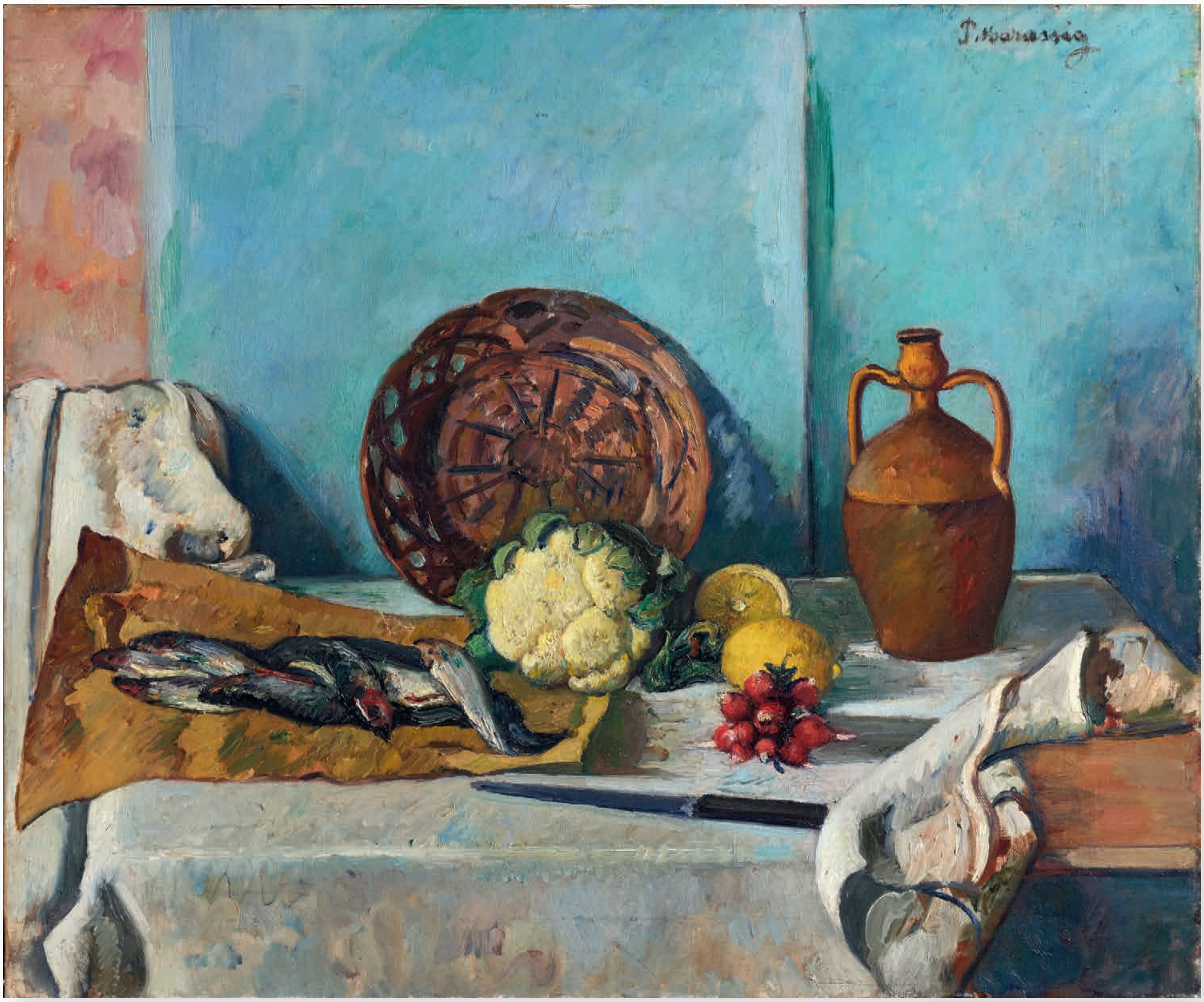
Provenance:
Galleria Bergamini, Milan (stamp on the reverse)
European Private Collection
Maco Arte, Padua (label on the reverse)
European Private Collection

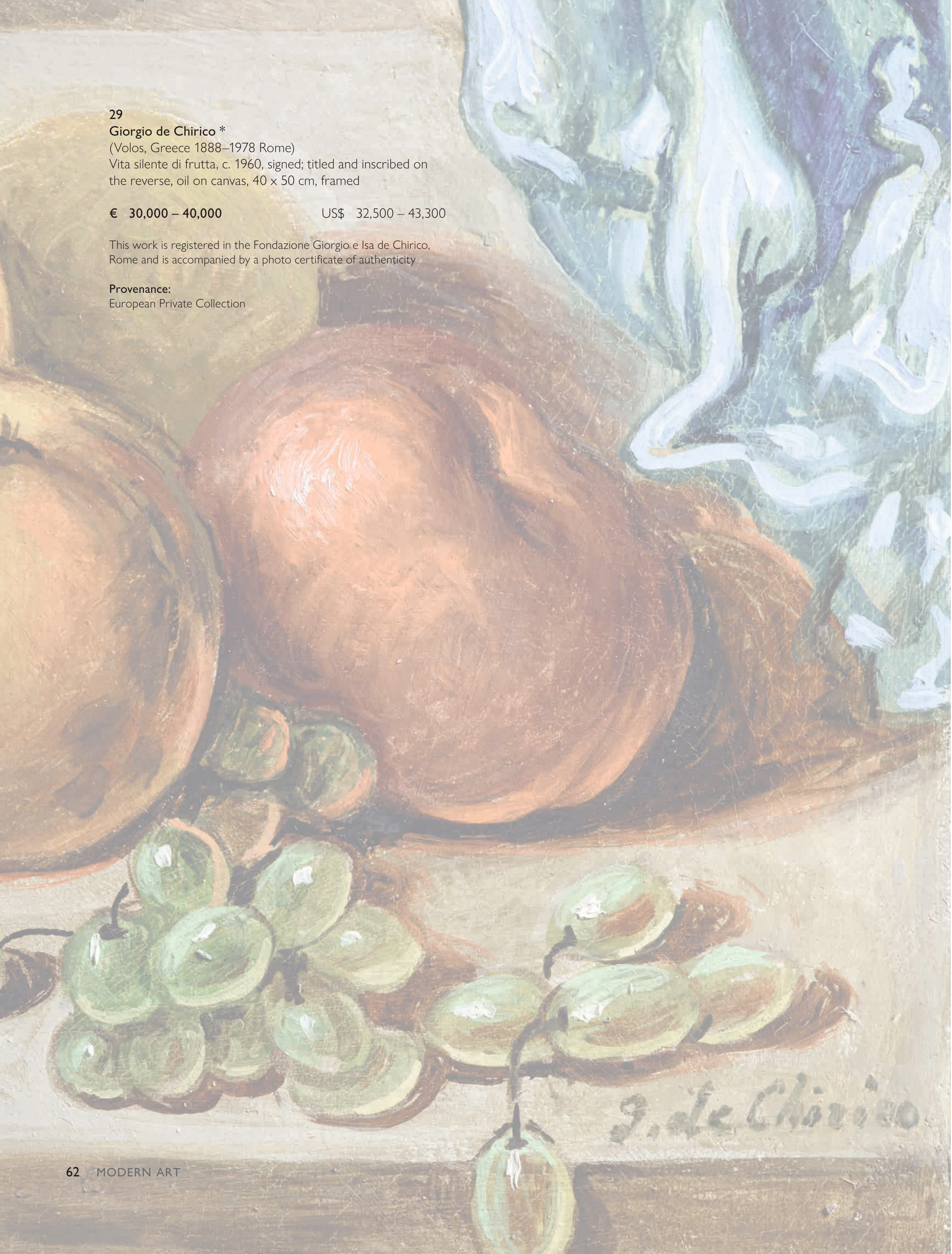
Exhibited:
Geneva-Lausanne, Exposition d'Art Italien, Palais de l'Athénée, 22 September – 18 October 1934 (label on the reverse)
Venice, XXI Esposizione Biennale Internazionale d'Arte, 1938 (label on the reverse), exh. cat. no. 28, titled "Natura morta con cavolfiore"
Abano Terme, *La Bellezza del Novecento* (Pittura italiana da Collezioni Private 1930–1960), Museo Villa Bassi Rathgeb, 14 October 2023 – 28 January 2024, exh. cat. p. 40-41, no. 6, with ill.

Literature:
R. Carrieri (ed.), Pittura italiana moderna alla Biennale veneziana, in "illustrazione Italiana", 5 June 1938, p. 945
R. Carrieri (ed.), Piero Marussig in "Aria d'Italia", December 1940
G. Giani (ed.), Pittori italiani contemporanei, Edizioni della Conchiglia, Milan 1942, pl. 79 with ill. (dated 1930)
V. Costantini, G. Giani (ed.), Piero Marussig in "Pittori e Scultori italiani contemporanei", Edizioni della Conchiglia, Milan 1942, pl. 31 with ill.
N. Colombo, C. G. Ferrari, E. Pontiggia (ed.), Piero Marussig Catalogo Generale, Silvana Editoriale Milan 2006, no. 723, p. 220
A. Tiddia (ed.), Piero Marussig, Fondazione CRTrieste, 2015, p. 340, no. 750 with ill.


XXI. Esposiz. Biennale Internaz. d'Arte di Venezia - 1938 - XVI
161
XXI ESPOSIZIONE BIENNALE INTERNAZIONALE D'ARTE - VENEZIA 1938 - XVI
Nome e cognome Pietro Marussig
Titolo dell'opera Nat. morta col cavolfiore
Prezzo di vendita
Proprietario Giuseppe Bergamini
Indirizzo Viale Monza 11
Milano

detail



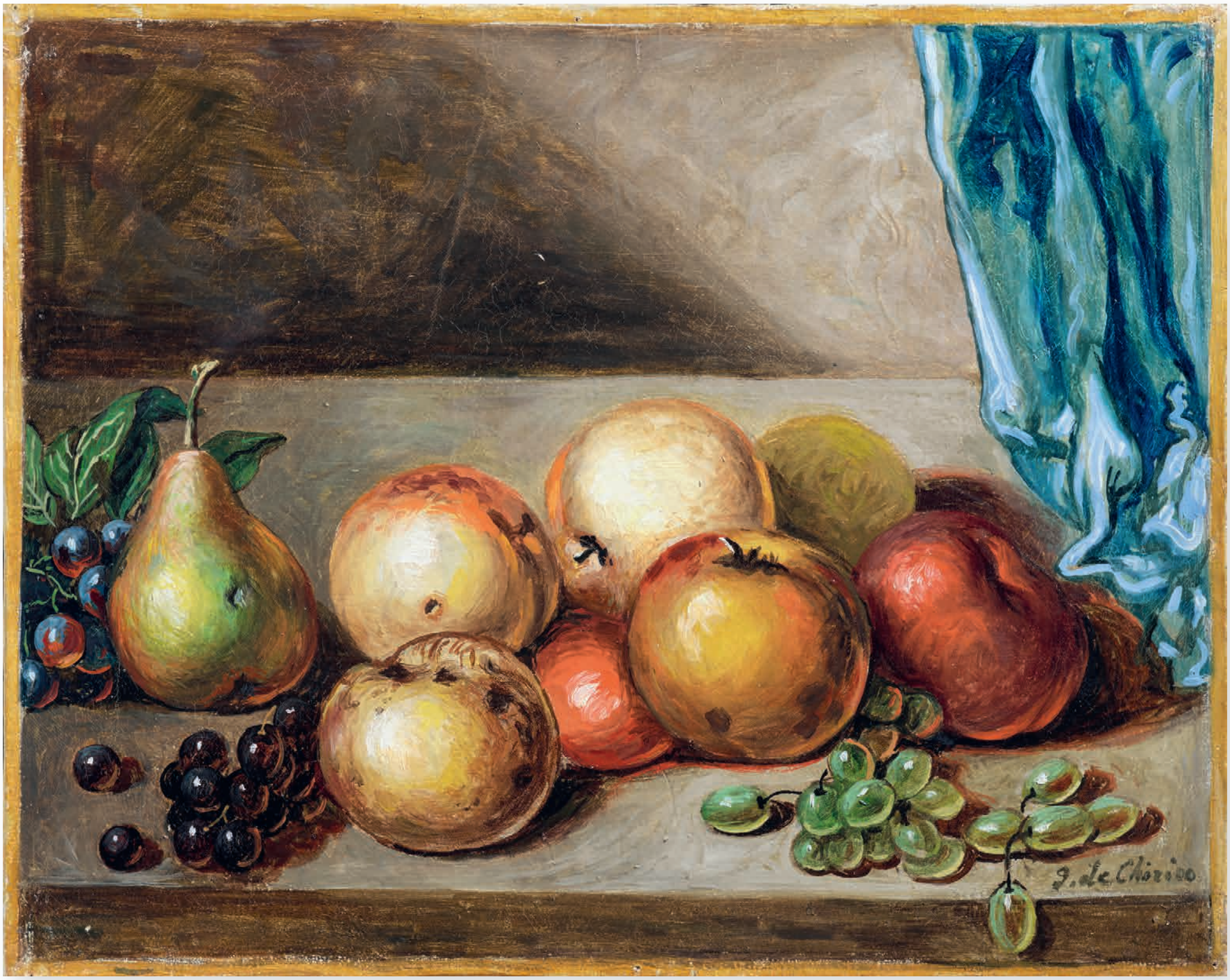


29
Giorgio de Chirico *
(Volos, Greece 1888–1978 Rome)
Vita silente di frutta, c. 1960, signed; titled and inscribed on the reverse, oil on canvas, 40 × 50 cm, framed

€ 30,000 – 40,000 US$ 32,500 – 43,300

This work is registered in the Fondazione Giorgio e Isa de Chirico, Rome and is accompanied by a photo certificate of authenticity

Provenance:
European Private Collection


G. de Chirico

Horses are always connected with myth, often combined with a subterranean 'auto-myography'. The novelty is not in the seemingly-obvious invention, or in the composition that is limned by existing silhouettes: it is all in the colour. Brilliant, topical, déco: it plunges these Dionysian presences into the placid sea of Thessaly, against the Parthenon of childhood

M. Fagiolo dell'Arco, P. Baldacci (ed.), Giorgio de Chirico, Parigi 1924–1929, Edizioni Philippe Daverio, Milan, 1982, p. 124

His horses gallop on beaches sprinkled with ruins of small temples, of broken columns. Mythology and archaeology merge in the memory, in the evocation and in the amused play through which the old artist recalls his Greek origins.

We are in the Sixties, the years of Pop Art, whose artistic language and style often merge with play. But it would be wrong to discuss the influence of Pop Art on De Chirico's painting, better to understand how extraordinarily the artist succeeds in tuning in to his own time. The maestro's greatness can be seen in how he understands the climate of modernity and makes it his own, even if perhaps unconsciously, despite obstinately considering himself "an artist out of time". In so doing he has become a master and an example for the paintings of future generations.

Franco Ragazzi (ed.) Pittura fra Arte e Memoria dell'Arte, in "Da de Chirico a Fontana: Gli anni d'oro di Montecatini Terme", Art Promoters, Portofino, 2002, exh. cat. p. 179

30
Giorgio de Chirico *
(Volos, Greece 1888–1978 Rome)
Cavalli antichi sulle sponde dell'Egeo, 1968, signed, oil on canvas, 78 x 64 cm, framed

€ 70,000 – 100,000 US$ 75,700 – 108,200

This work is accompanied by a photo certificate signed by Maurizio Fagiolo dell'Arco

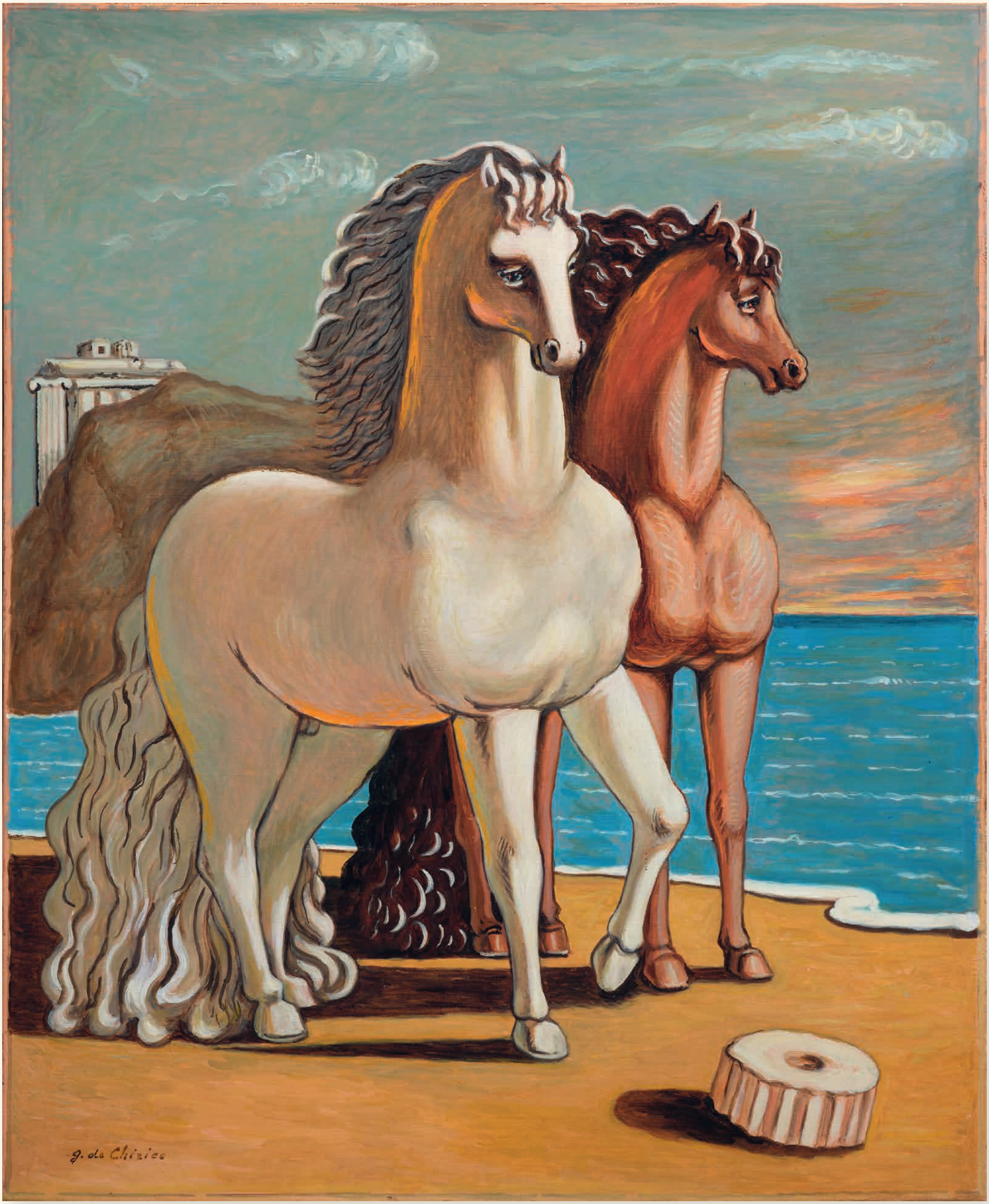
This work is accompanied by an expertise (in photocopy) issued by Maurizio Fagiolo dell'Arco

Provenance:
Casa de Chirico, Rome (inventory number on the reverse)
Baccigalupi-Favre Collection, Turin
European Private Collection

Exhibited:
Rome, Omaggio a de Chirico, Studio d'Arte Campaiola, 2 – 29 May 2002
Viterbo, Museo Nazionale Archeologico, Rocca Albornoz, 31 May – 24 June 2002, exh. cat. p. 114, no. 1/A with ill.
Montecatini Terme, Da de Chirico a Fontana-Gli anni d'oro di Montecatini Terme, 27 September – 3 November 2002, exh. cat. cover image and p. 163 with ill.

Literature:
C. B. Sakraischick (ed.), Catalogo Generale, Giorgio de Chirico, Electa Editrice, Milan 1976, vol. V, Opere dal 1951 al 1974, no. 729 with ill.

Note:
The work takes up a motif painted in Paris at the time of Surrealism, between 1927 and 1928. In this work, the almost 80-year-old painter takes up a theme from his youth with the desire to revive the Hellenistic dream of a temple and a Mediterranean Sea where the energy and vitality of the horse dwells.


G. de Chirico

We know from Hugo's own account that Courbet once told him: 'I have made a real wall, absolutely real. In making it, I tormented myself as much as Homer could have in describing Achilles' shield and, on my word of honour, my wall is worth his shield, which is greatly lacking'. Only the narcissism of this great man could allow such a comparison, especially as I don't doubt that he was right. Of course I don't want to repeat comparisons now, but just to say that, standing in front of Guttuso's Republican Wall or some of his grandiose fragments of Roman aqueducts, I was reminded of Courbet's torment. Because in these walls that Guttuso has so recently been painting I find not only new torment, new strength, but the spirit of a reality so grounded, powerful and almost aggressive, that they become a paradigm, a signal, a symbol of his entire last pictorial phase; or at least a fundamental part of it.

Roberto Tassi, Presentation of the Guttuso exhibition at the Fondazione Achille Marazza, Borgomanero, September 1979

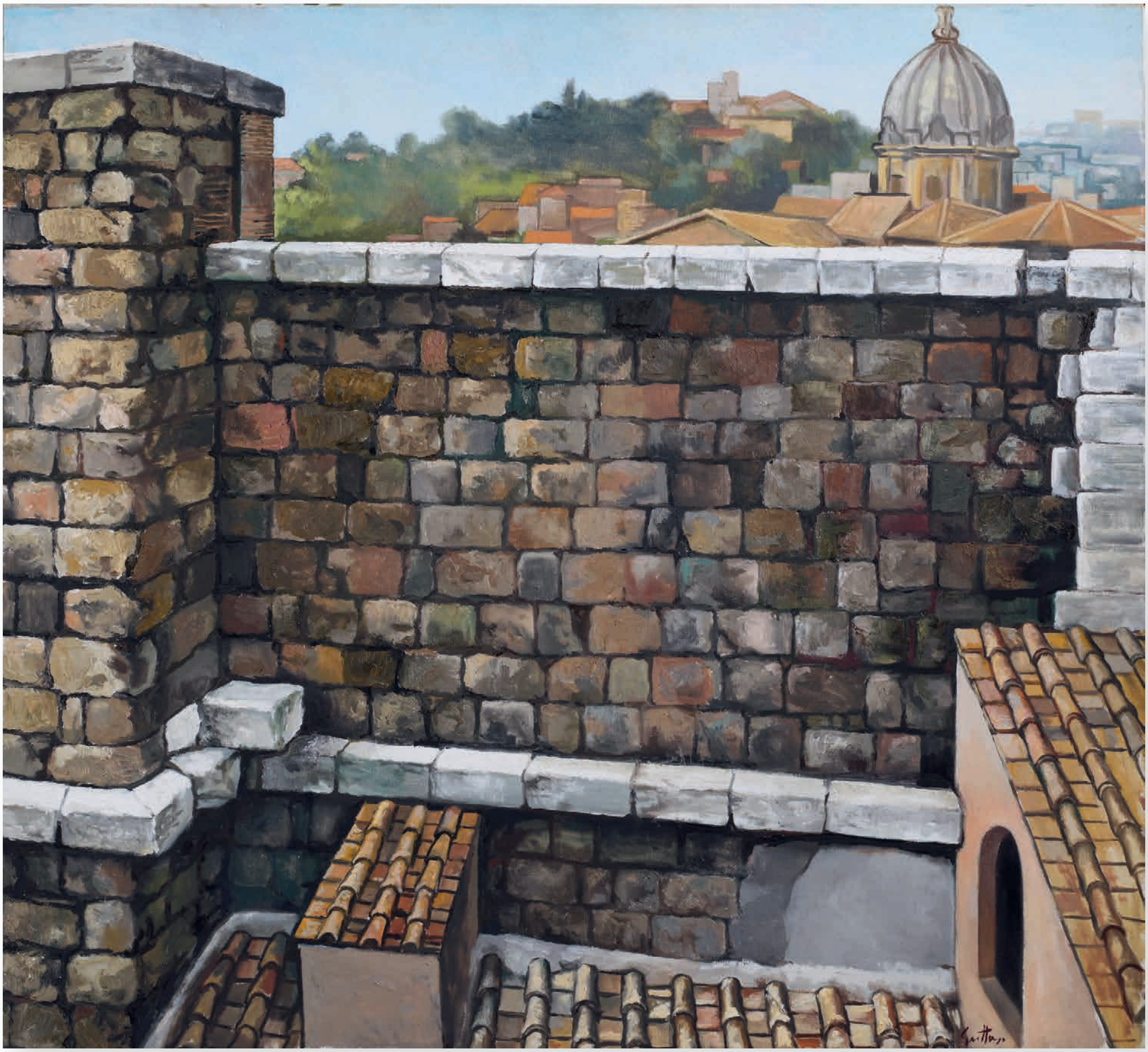
31
Renato Guttuso *
(Bagheria/Palermo 1912–1987 Rome)
Muro repubblicano, 1977, signed, signed and dated on the reverse, oil on canvas, 100 x 110 cm

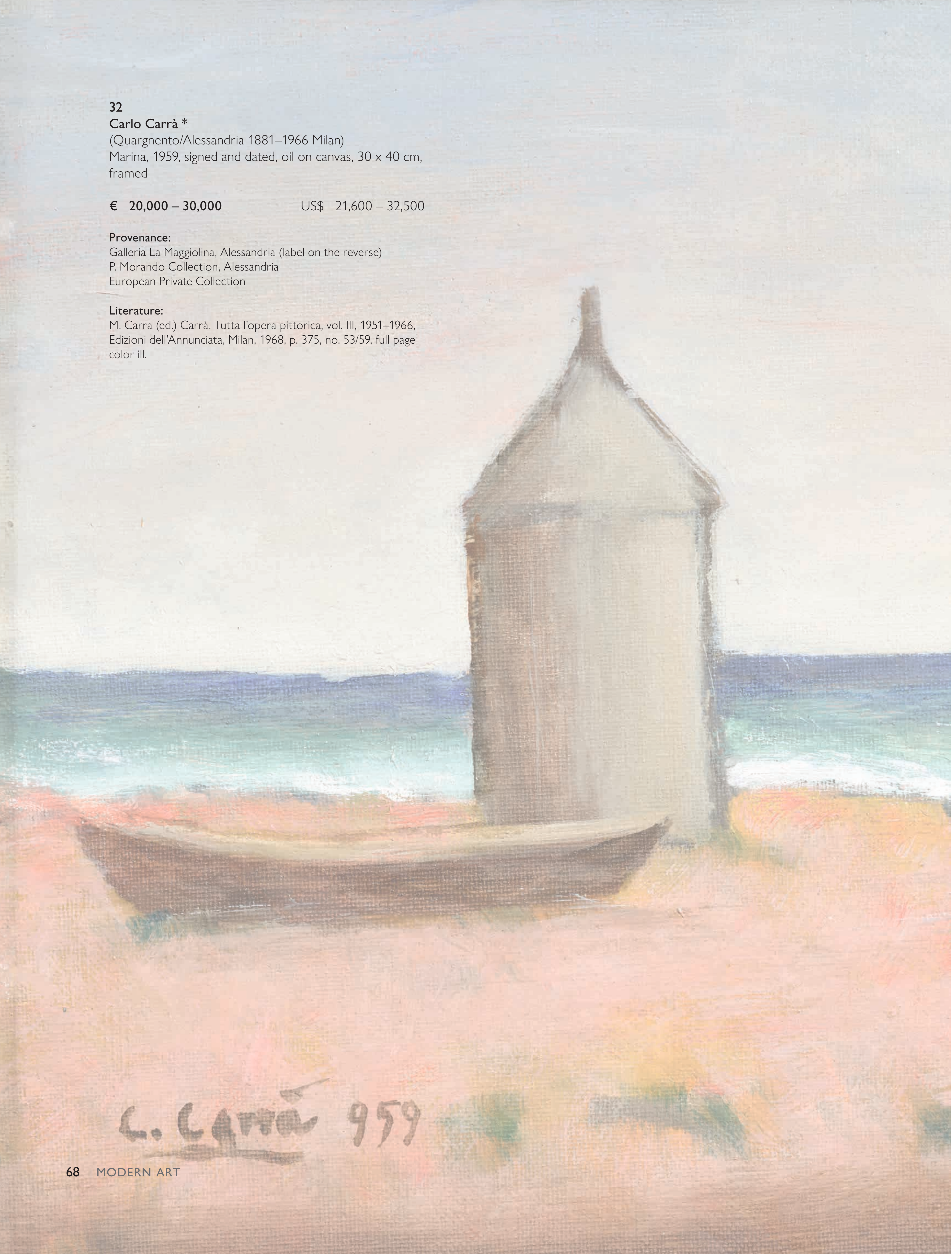
€ 35,000 – 50,000 US$ 37,900 – 54,100

Provenance:
Marlborough Fine Art ltd., London
European Private Collection

Exhibited:
Stockholm, Renato Guttuso: Paintings 1934–1977, Moderna Museet, 15 April – 28 May 1978, exh. cat., no. 34 (label on the reverse)
London, Renato Guttuso. Recent Paintings, Watercolors and Drawings, Marlborough Gallery, 1 – 24 March 1979, exh. cat. no. 18 with ill.
La Spezia, Maestri del XX secolo, Galleria Menhir, October 1981
Venice, Guttuso: Opere dal 1931 al 1981, Palazzo Grassi, 4 April – 20 June 1982, exh. cat. p. 205, no. 120, with ill.

Literature:
Il Secolo XIX, Genoa, 22 October 1981 with ill.
E. Crispolti (ed.), Catalogo Ragionato Generale dei Dipinti di Renato Guttuso, vol. IV, Mondadori & Associati, Milan 1989, p. 241, no. 77/18 with ill.



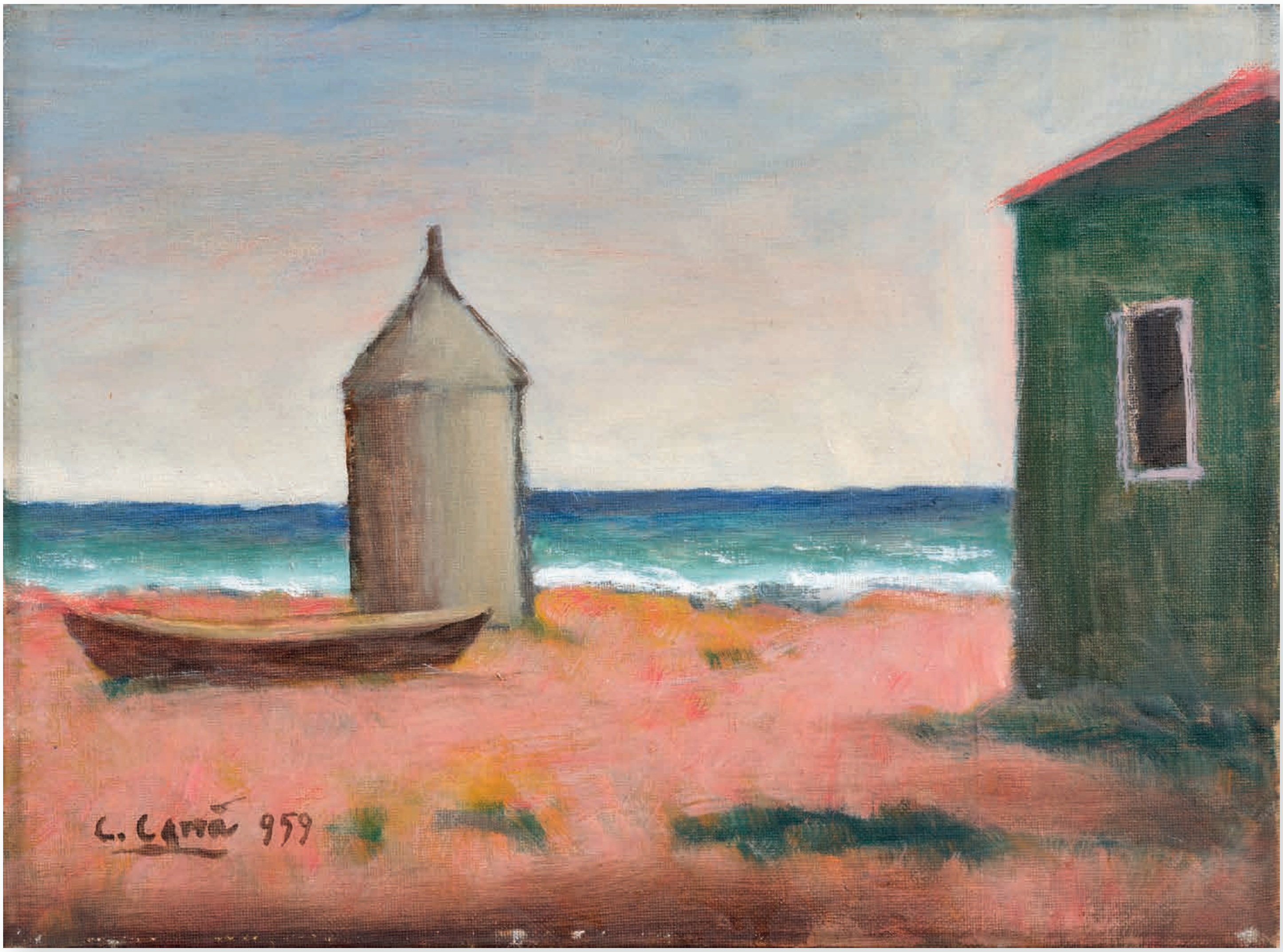


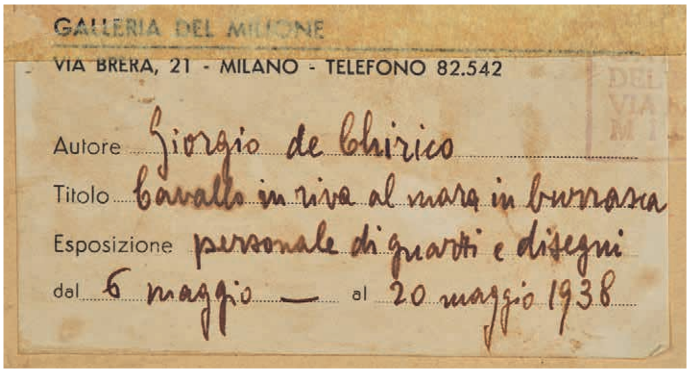
32
Carlo Carrà *
(Quargnento/Alessandria 1881–1966 Milan)
Marina, 1959, signed and dated, oil on canvas, 30 x 40 cm, framed

€ 20,000 – 30,000 US$ 21,600 – 32,500

Provenance:
Galleria La Maggiolina, Alessandria (label on the reverse)
P. Morando Collection, Alessandria
European Private Collection

Literature:
M. Carra (ed.) Carrà. Tutta l'opera pittorica, vol. III, 1951–1966, Edizioni dell'Annunciata, Milan, 1968, p. 375, no. 53/59, full page color ill.


C. Carrà 959



GALLERIA DEL MILIONE
VIA BRERA, 21 - MILANO - TELEFONO 82.542

Autore Giorgio de Chirico
Titolo Cavallo in riva al mare in burrasca
Esposizione personale di guazzi e disegni
dal 6 maggio — al 20 maggio 1938

detail

33

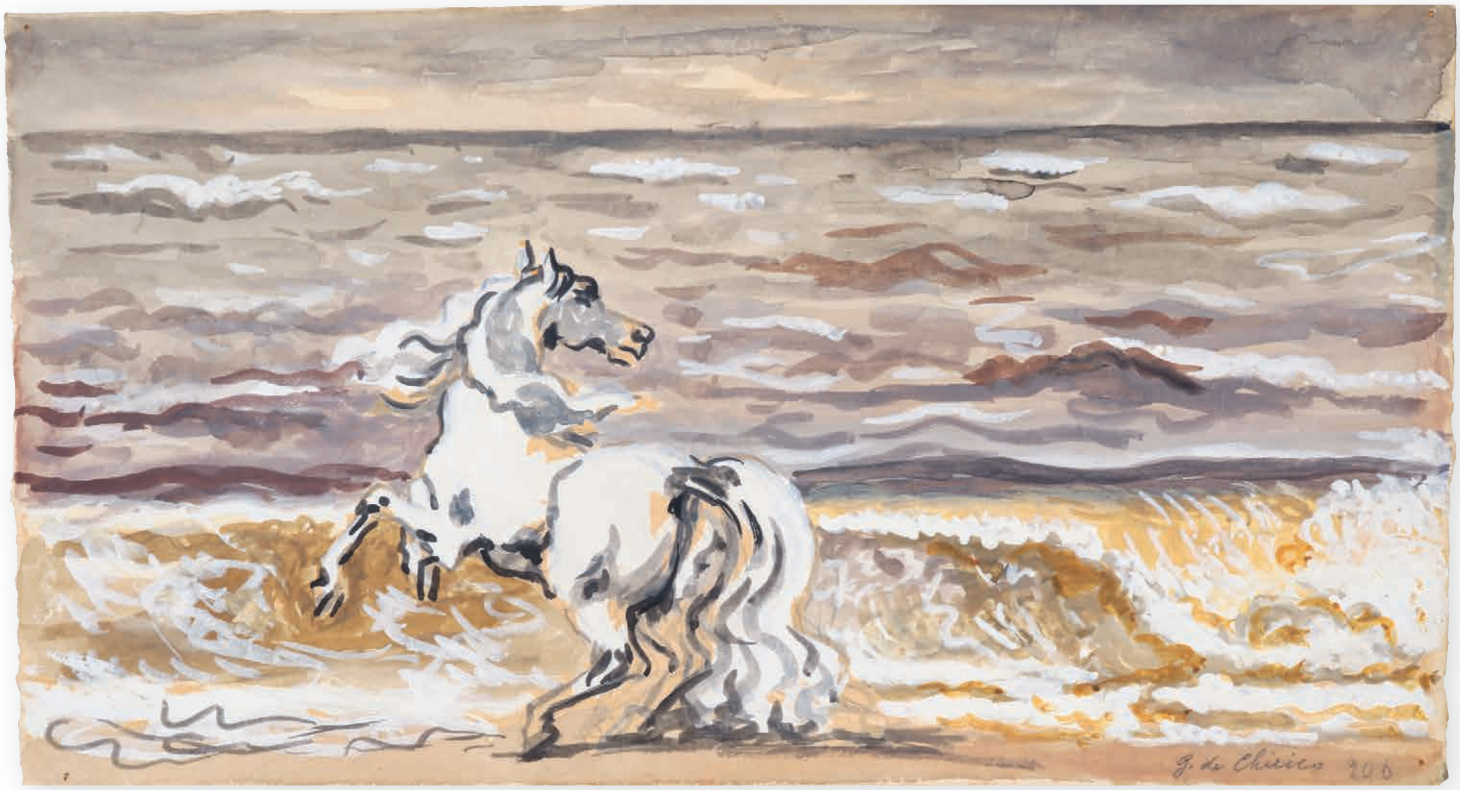
Giorgio de Chirico *
(Volos, Greece 1888–1978 Rome)
Cavallo in riva al mare in burrasca, late 1930s, signed and inscribed *206*, gouache on paper on cardboard, 15.5 x 28 cm, framed

€ 16,000 – 22,000	US$ 17,300 – 23,800

This work is registered in the Fondazione Giorgio e Isa de Chirico, Rome and is accompanied by a photo certificate of authenticity.

Provenance:
Galleria del Milione, Milan (label on the reverse)
European Private Collection

Exhibited:
Milan, Giorgio de Chirico-Personale di Guazzi e Disegni, Galleria del Milione, 6 – 20 May 1938 (label on the reverse)


G. de Chirico

34

Giacomo Manzù *

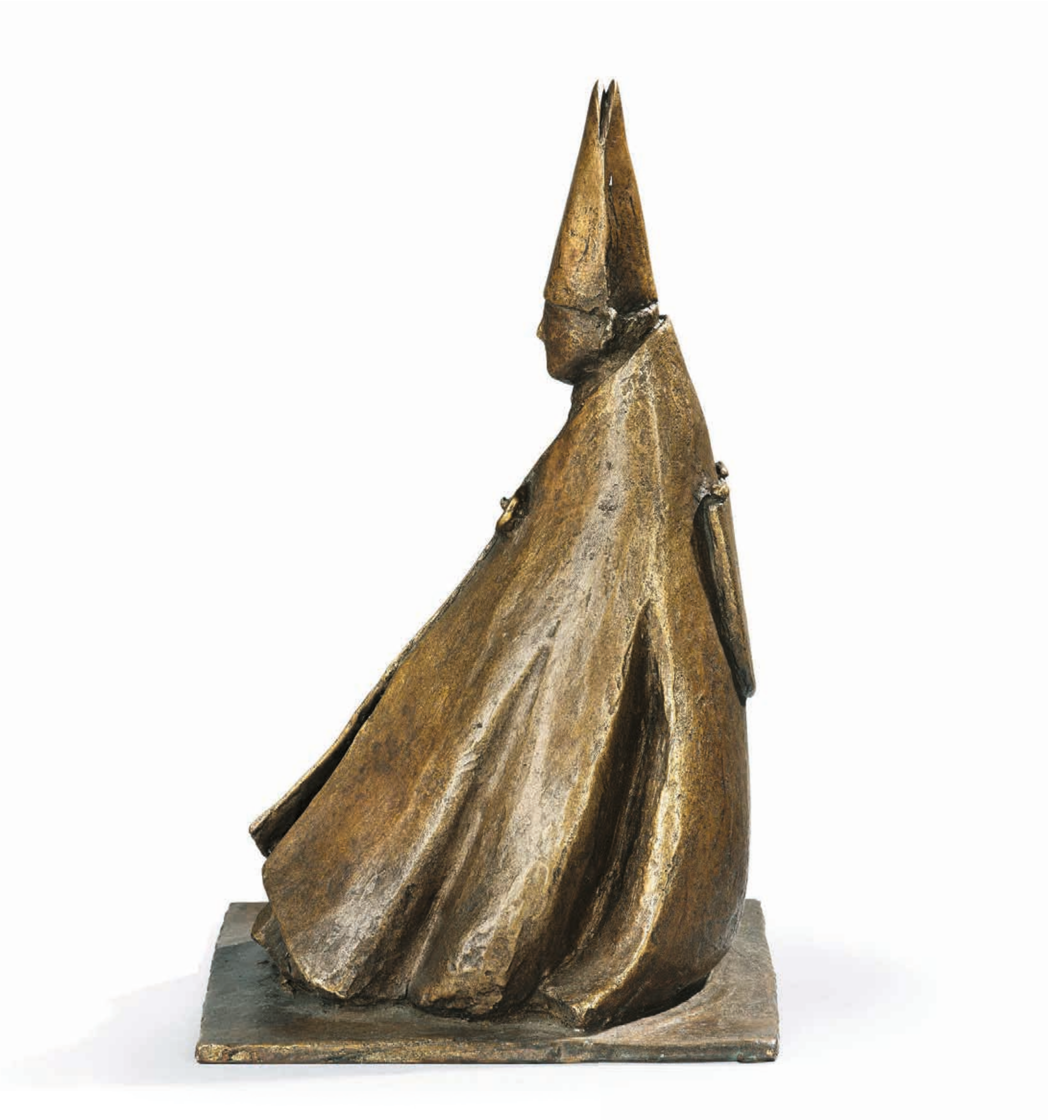
(Bergamo 1908–1991 Rome)

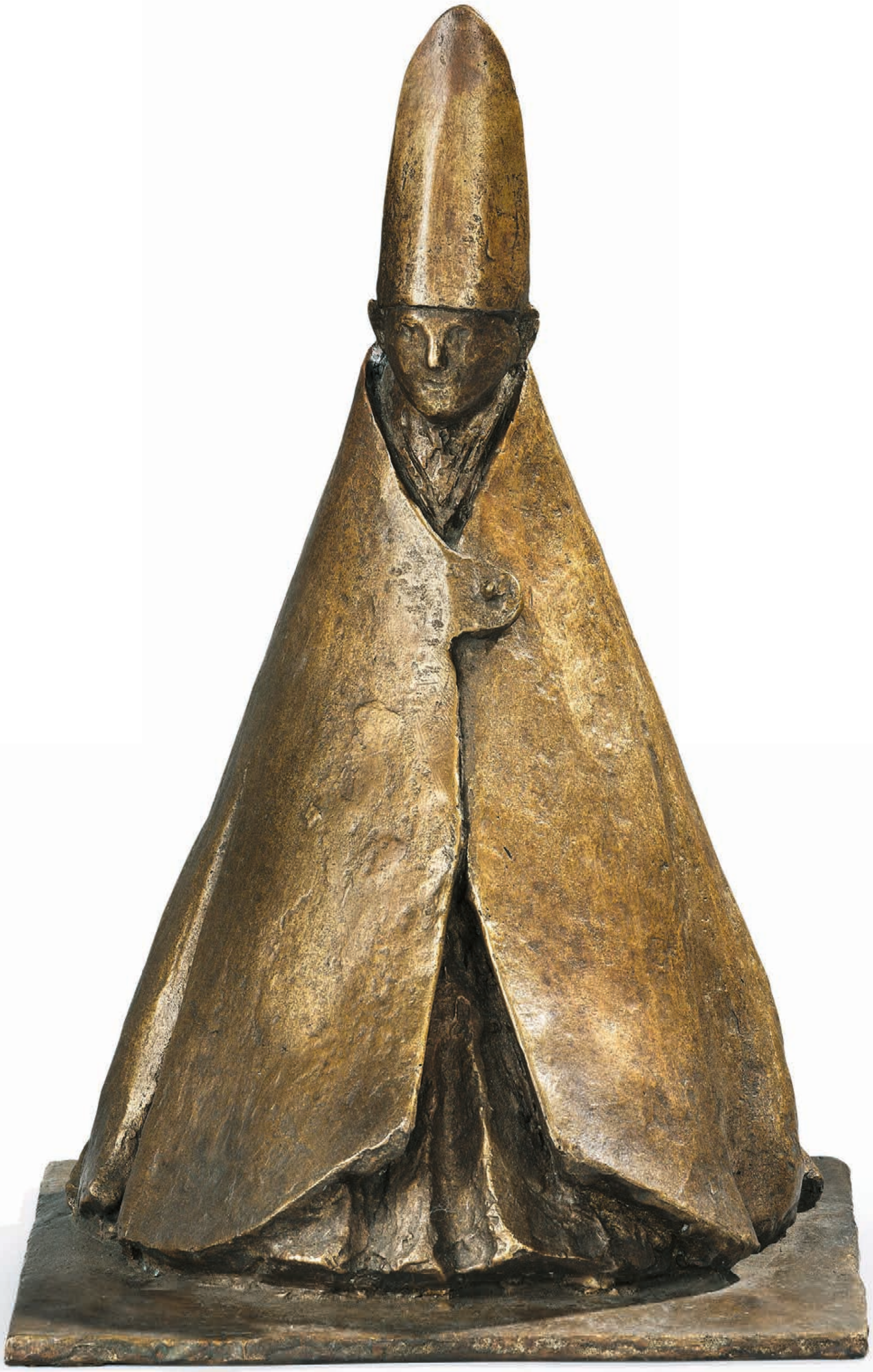
Cardinale seduto, 1972, stamped with the artist's signature on the reverse, bronze, 39 x 22 x 24 cm (variant)

€ 15,000 – 20,000 US$ 16,200 – 21,600

This work is registered in the Archivio Fondazione Giacomo Manzú and is accompanied by a photo certificate of authenticity

Provenance:
European Private Collection





35
Marino Marini *
(Pistoia 1901-1980 Viareggio)
Giocoliere, 1932, signed with initials, bronze sculpture, 28 x 8 x 8 cm; 35 x 12 x 12 cm (with base), Edition of 4 examples

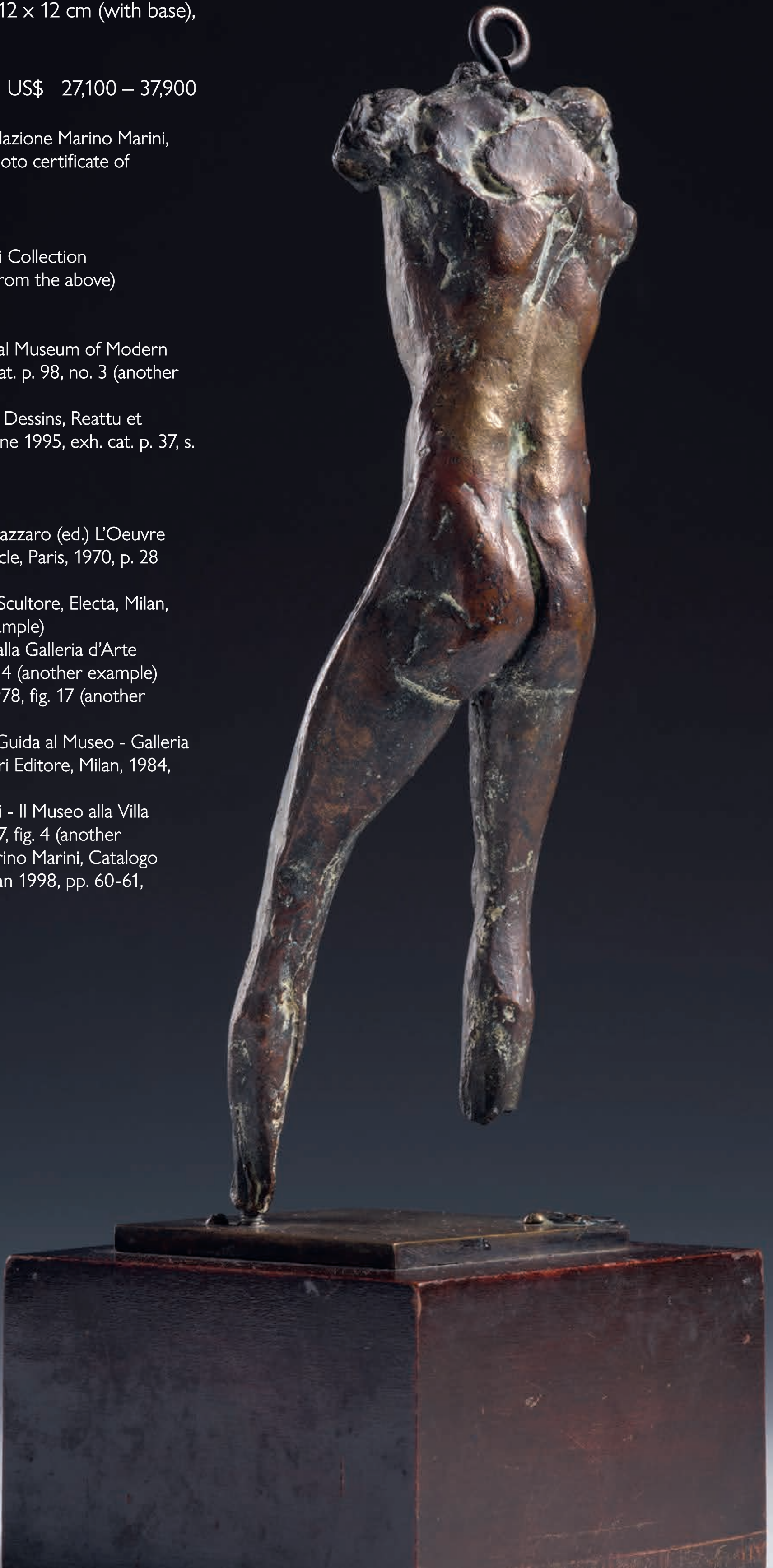
€ 25,000 – 35,000 US$ 27,100 – 37,900

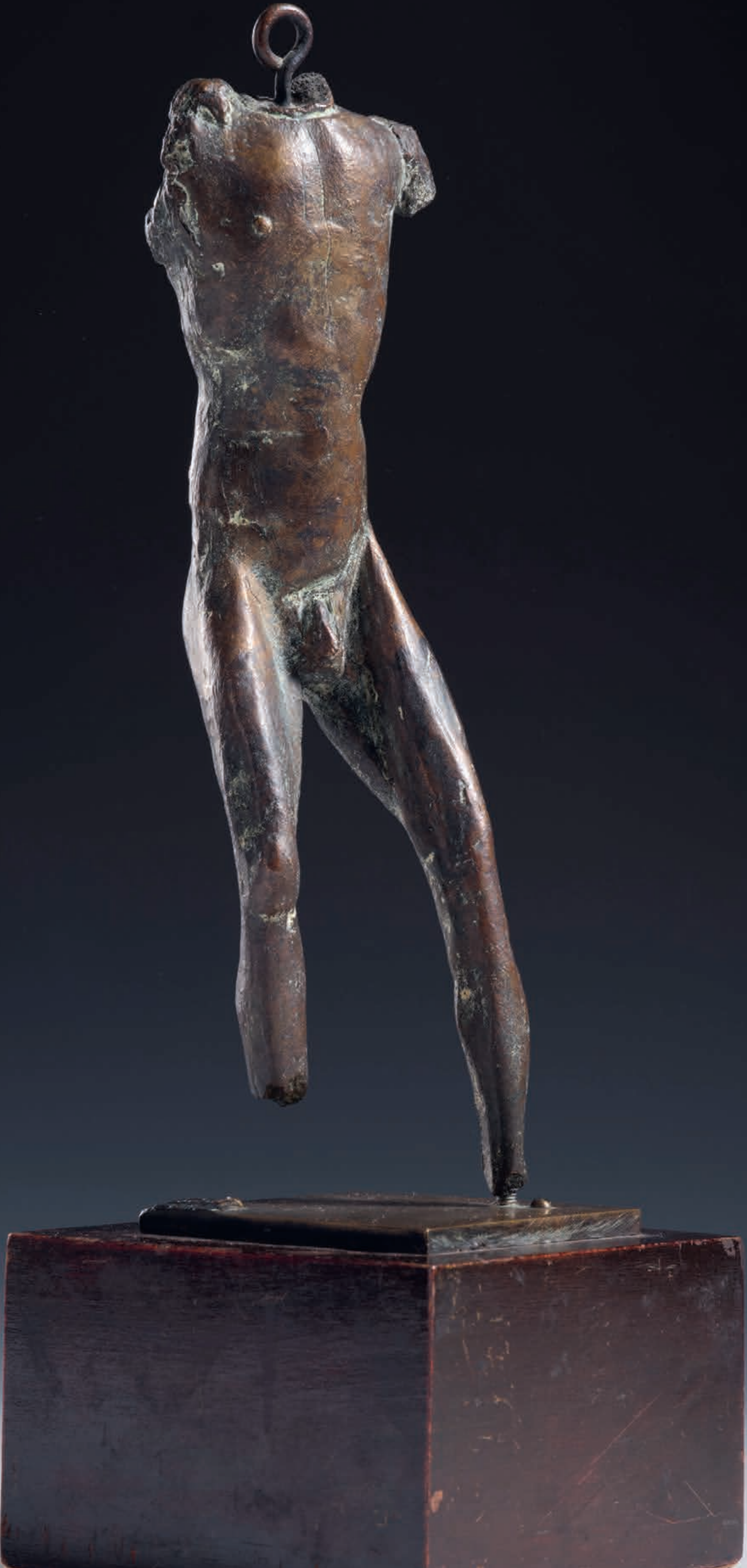
This work is registered in the Fondazione Marino Marini, Pistoia and is accompanied by a photo certificate of authenticity.

Provenance:
Davide Lajolo and Angela Candiani Collection
European Private Collection (gift from the above)

Exhibited:
Tokyo, Marino Marini, The National Museum of Modern Art, 15 April – 4 June 1978, exh. cat. p. 98, no. 3 (another example)
Arles, Marino Marini-Sculptures et Dessins, Reattu et Espace Van Gogh, 5 March – 18 June 1995, exh. cat. p. 37, s. 3 (another example)

Literature:
P. Waldeberg, H. Read, G. di San Lazzaro (ed.) L'Oeuvre complet de Marino Marini, XX Siècle, Paris, 1970, p. 28 c.s.n 36 (another example)
C. Pirovano (ed.), Marino Marini - Scultore, Electa, Milan, 1972, fig. 10, c.s.n. 44 (another example)
M. P. Garberi (ed.), Marino Marini alla Galleria d'Arte Moderna di Milano, Milan, 1973, s. 4 (another example)
Ed. C.S.C, Marino Marini, Japan, 1978, fig. 17 (another example)
M.P. Garberi (ed.), Marino Marini, Guida al Museo - Galleria d'Arte Moderna Milano, Mondadori Editore, Milan, 1984, p. 28, s. 6 (another example)
M. Meneguzzo (ed.), Marino Marini - Il Museo alla Villa Reale di Milano, SKIRA, Milan, 1997, fig. 4 (another example) G. Carandente (ed.), Marino Marini, Catalogo Ragionato della scultura, Skira, Milan 1998, pp. 60-61, no. 80 (another example)





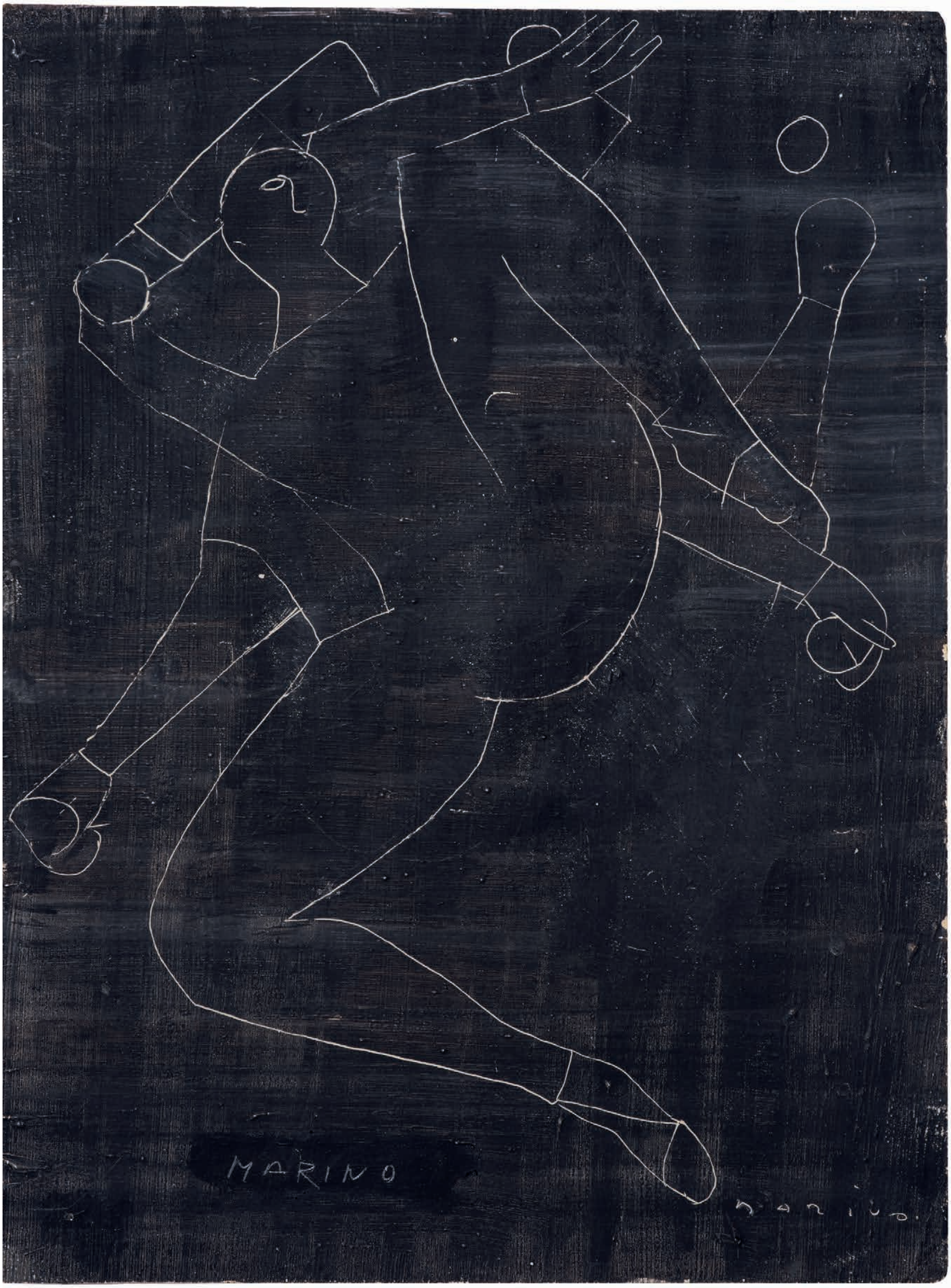
36
Marino Marini *
(Pistoia 1901–1980 Viareggio)
Giocoliere, 1945, signed twice, mixed media and graffiti on paper,
38.5 x 28.5 cm, framed

€ 13,000 – 18,000 US$ 14,100 – 19,500

This work is registered in the Fondazione Marino Marini, Pistoia and is accompanied by a photo certificate of authenticity.

Provenance:
Sale, Hauswedell, Hamburg, June 1974, cat. no. 1191, p. 366
Sale, W. Ketterer, Munich, November 1983, cat. no. 993, p. 165
European Private Collection

Literature:
M. Ramous (ed.), Marino Marini – Testo Critico, Edizioni d'Arte Licino Cappelli, Bologna 1951, pl. 6


MARINO
marino.

"Art is a game, which when it succeeds is poetry."

Fausto Melotti

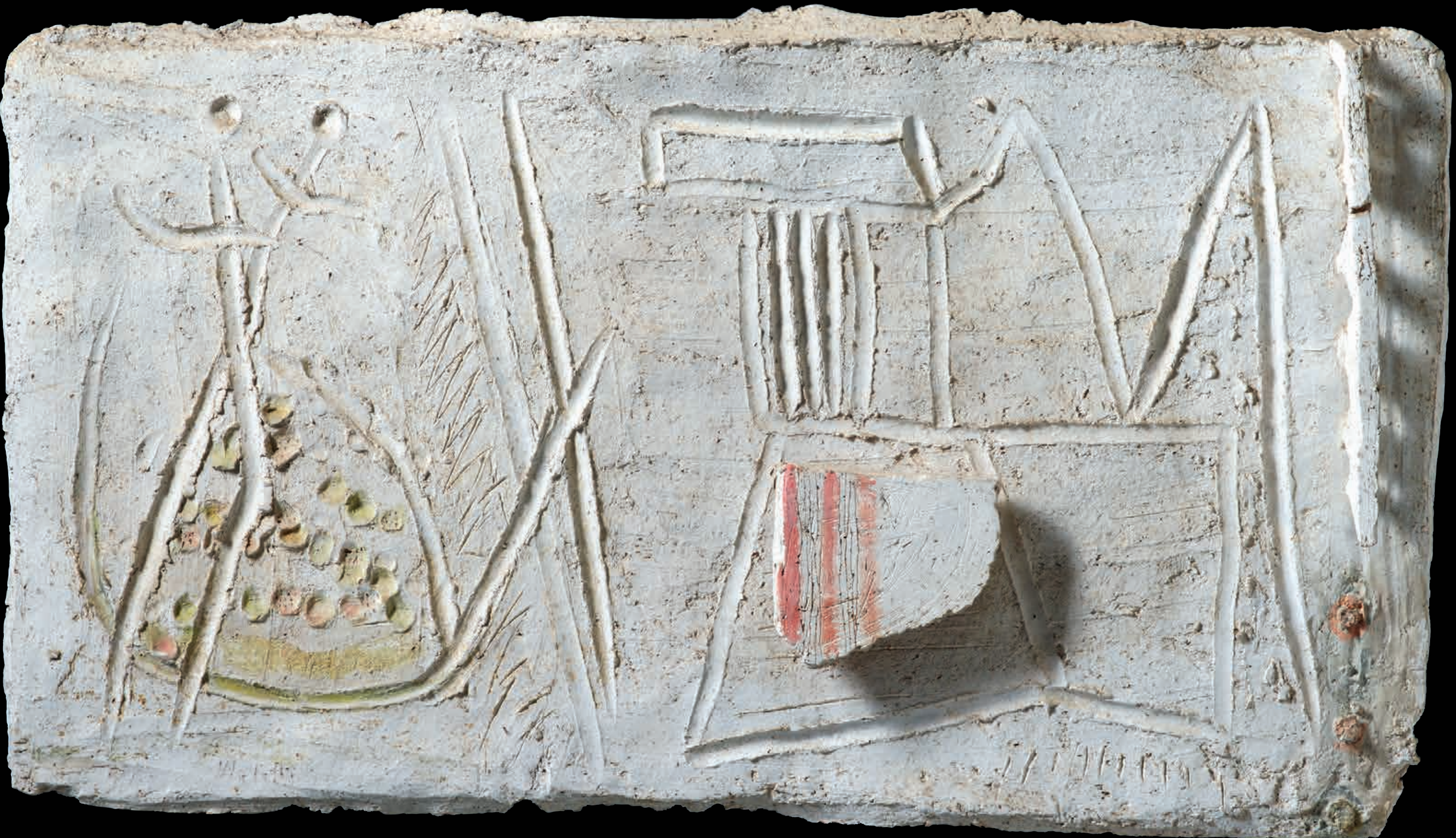
37
Fausto Melotti *
(Rovereto 1901–1986 Milan)
Untitled, c. 1946, signed, painted clay, 50 x 88 x 7 cm

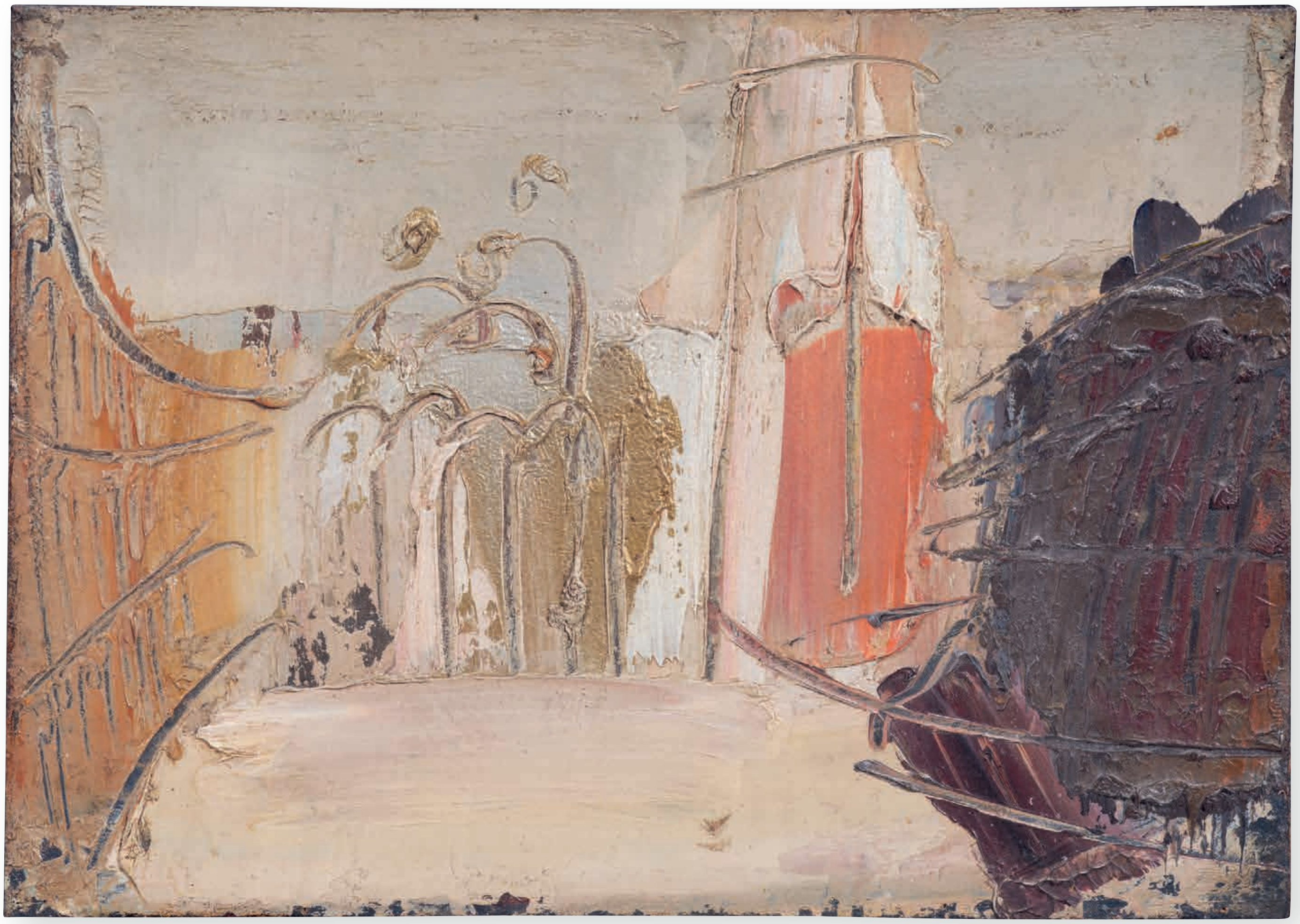
€ 45,000 – 65,000 US$ 48,700 – 70,300

Provenance:
European Private Collection

Exhibited:
Milan, Melotti, Palazzo Reale, May – June 1979, exh. cat. p. 64 with ill.
Naples, Melotti, Museo Madre, 16 December 2011 – 9 April 2012, exh. cat. with ill.

Literature:
G. Celant (ed.), Melotti. Catalogo generale, vol. II, Sculture 1973–1986 e Bassorilievi, Electa, Milan 1996, p. 603, no. 1946 5B with ill.





38

William Congdon *

(Providence 1912–1998 Milan)

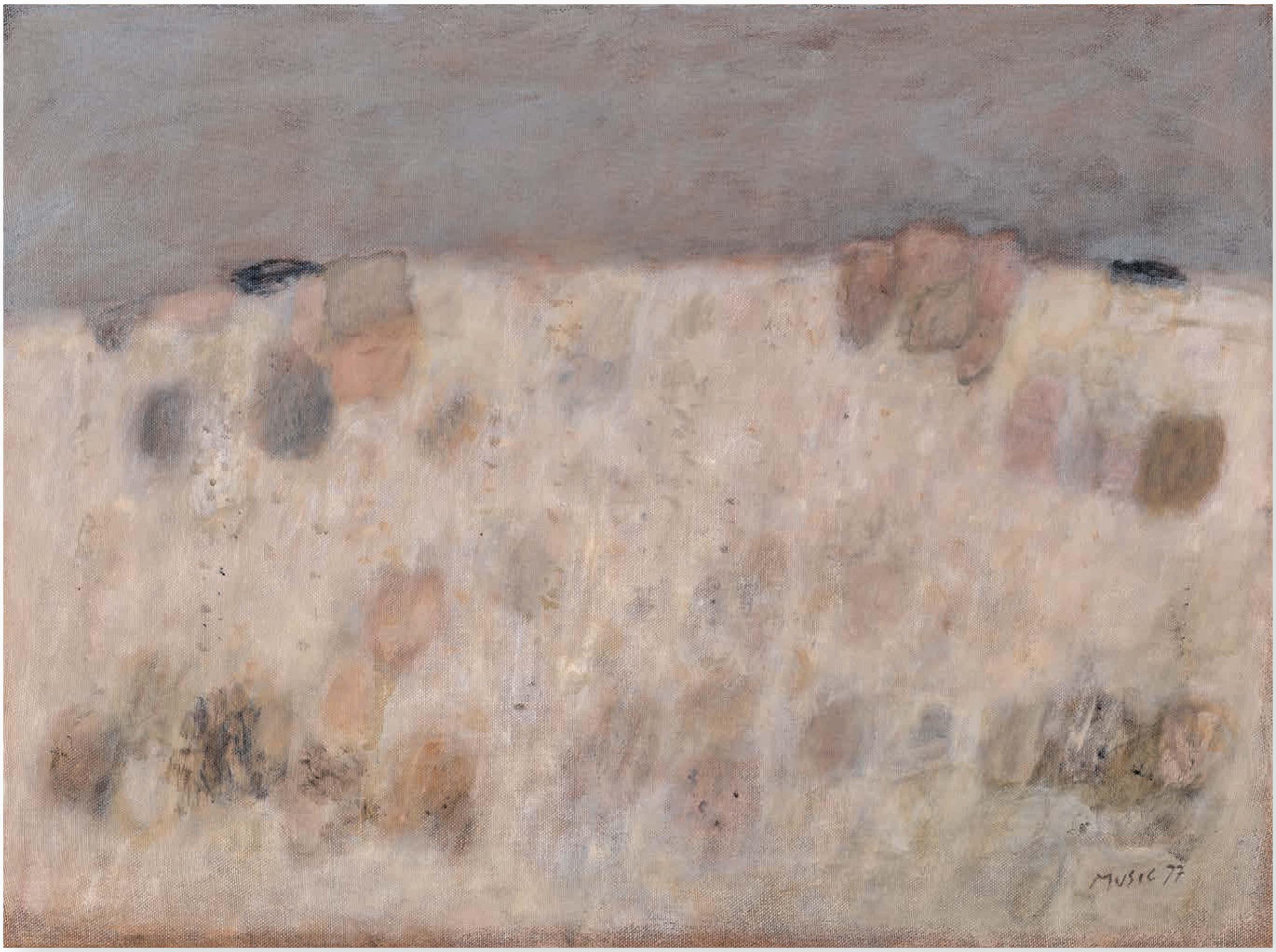
P. za San Marco #4, 1960, monogrammed, titled and dated on the reverse, oil on masonite, 25 x 35 cm, framed

€ 3,000 – 4,000 US$ 3,200 – 4,300

This work is registered in the William G. Congdon Foundation, Buccinasco and is accompanied by a photo certificate of authenticity

Provenance:

European Private Collection



39

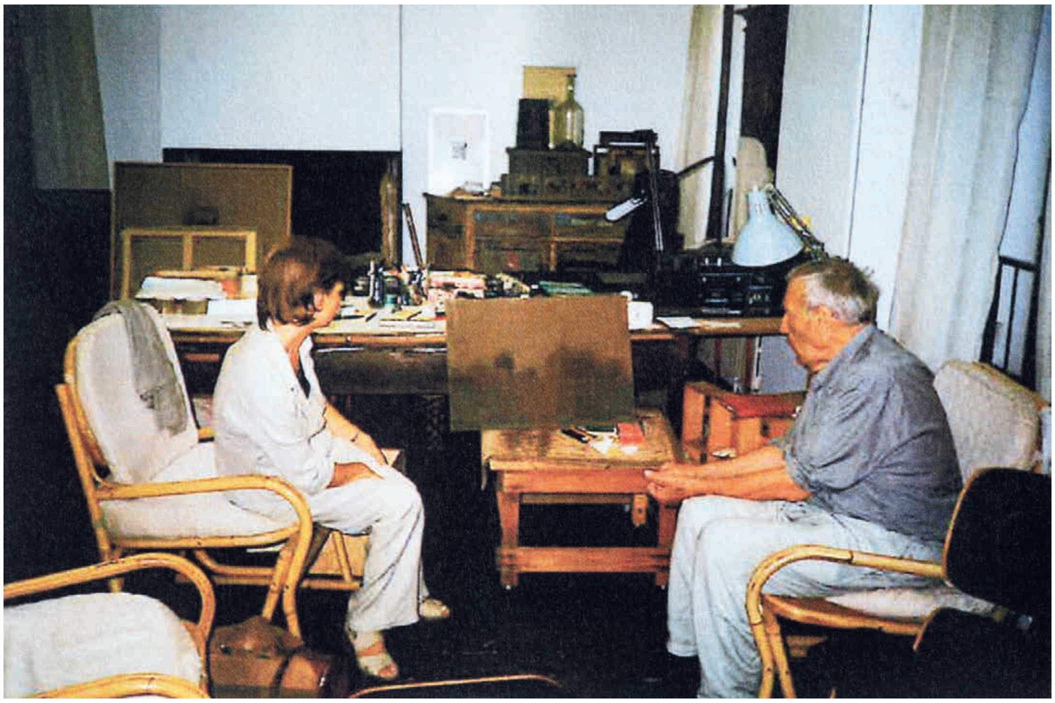
Zoran Antonio Muši£ *

(Bukovica 1909–2005 Venice)
Paysage rocheux (rocky landscape), 1977, signed Music 77, signed, dated, titled and technique on the reverse, acrylic on canvas, 60 x 82 cm

€ 7.000 – 10.000 US$ 7.600 – 10.800

This work is accompanied by a photo certificate of authenticity signed by the artist

Provenance:
ART K Patrick Coriton, Paris, circa 1990
Private Collection Belgium



© Bildrecht, Vienna, 2024

The artist with the present work

40

Zoran Antonio Mušič *

(Bukovica 1909–2005 Venice)

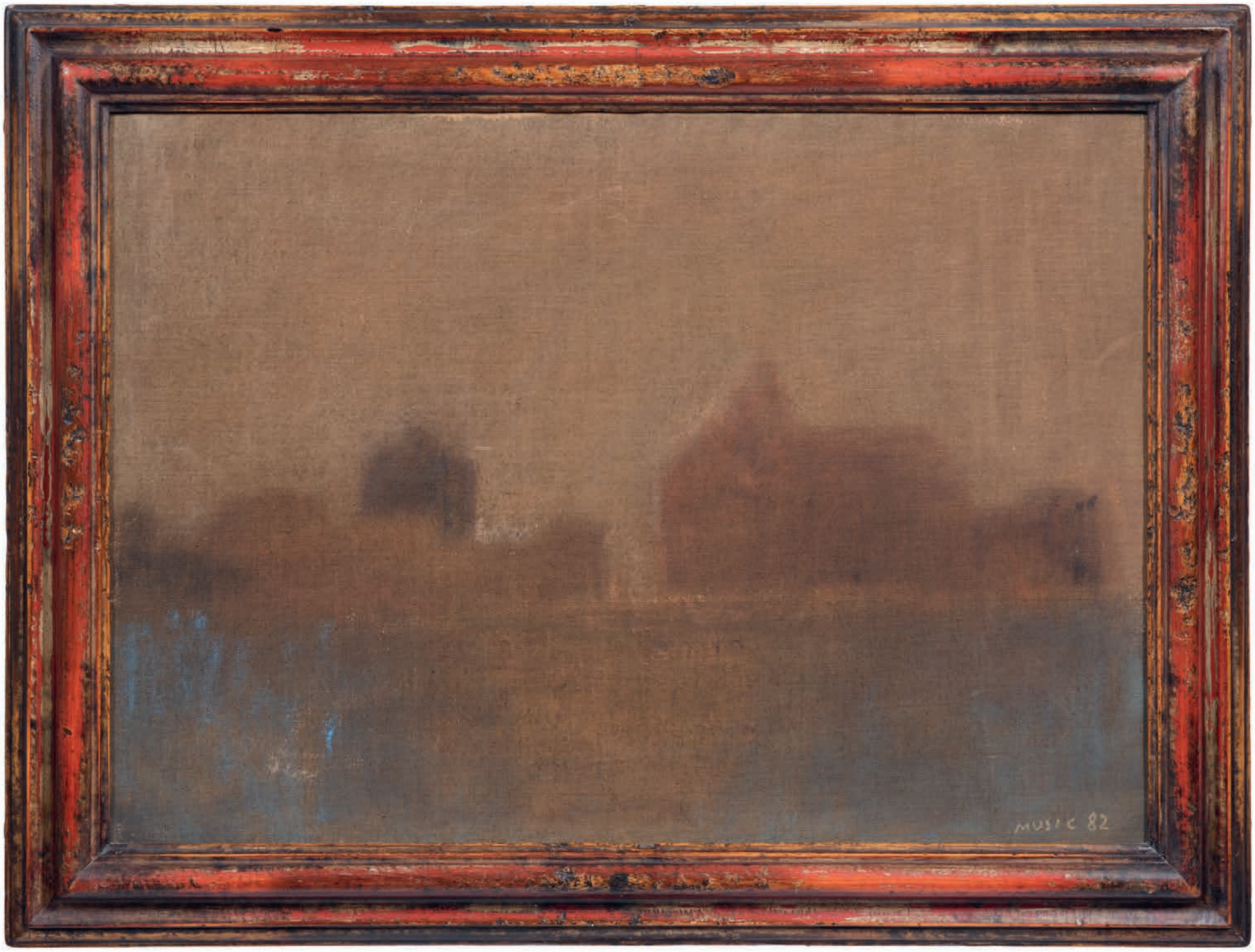
Veduta di Venezia (Mulino Stucky), 1982, signed and dated, signed, titled and dated on the reverse, oil on canvas, 45 x 65 cm, framed

€ 10,000 – 15,000 US$ 10,800 – 16,200

This work is accompanied by a photo certificate of authenticity signed by the artist

Provenance:
European Private Collection (acquired directly from the artist in the late 1990s)

Note:
This work is also accompanied by a photo of the artist with the painting



MUSIC 82

> *“There is nothing clear that does not include a dark part. It would be little; it is nothing clear which is not such according to the obscure part which it contains. I imagine, however, a painting which takes, to begin with, this party of the indefinable and the black spot”*
>
> Jean Paulhan, Catalogo della mostra di Jean Fautrier, Galleria Apollinaire, Milan 1958, p. 175

From the outset, Fautrier's paintings were shaped by two fundamental questions. One was the technique of painting itself. The other question concerned the series, the creation of images with a common format and motif, in which the figures are reduced to a small number of visual signs. He began with this idea of series as early as the 1920s. His figurative painting was dedicated to traditional genres: still lifes, landscapes, and nudes, leading from a raw realism to a representation consisting of dark light with almost abstract forms. Fautrier's black visions challenge the sharpness of colour. Driven into Goya’s dark phantasms in the 19th century, rediscovered by Manet and Malevich, black was recognised in its deepest essence at the beginning of the 20th century, at times transcending mourning and melancholy to become the uplifting and subtle architecture of the two-dimensional canvas: “Le noir est une couleur!” (Matisse). At the end of this period referred to as the 'black period,' Nu stands on the diffuse, enigmatic border between vision and dream, where his body is immersed in seemingly weightless darkness, his silhouette merging with the grey-black background, oscillating between form and content, life and death, eroticisation and decomposition.

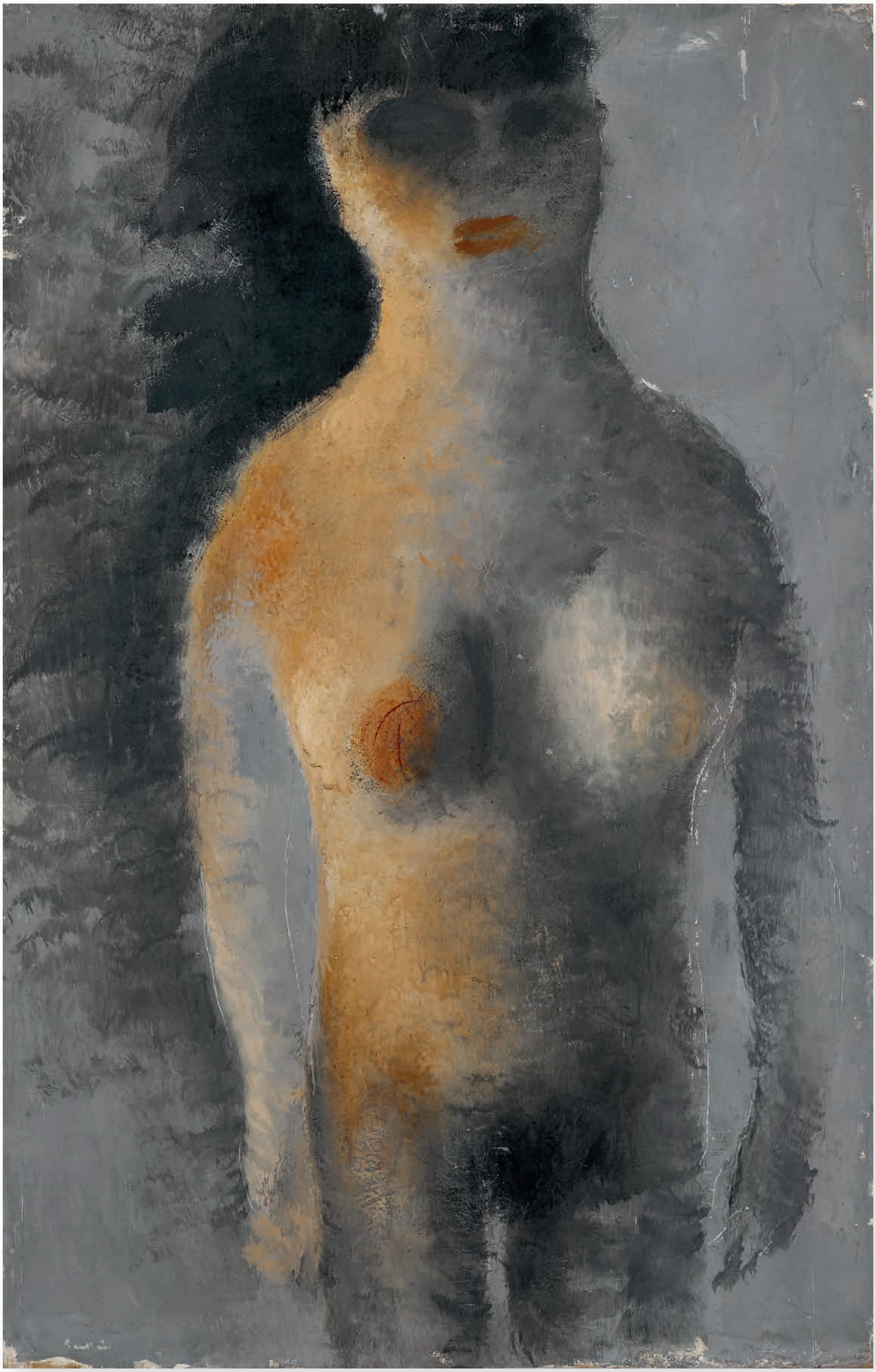
41
Jean Fautrier *
(Paris 1898–1964 Chatenay)
Nu, 1928, signed *Fautrier*, on the reverse inscribed *Déodat*,
oil on canvas, 100 x 65 cm, framed

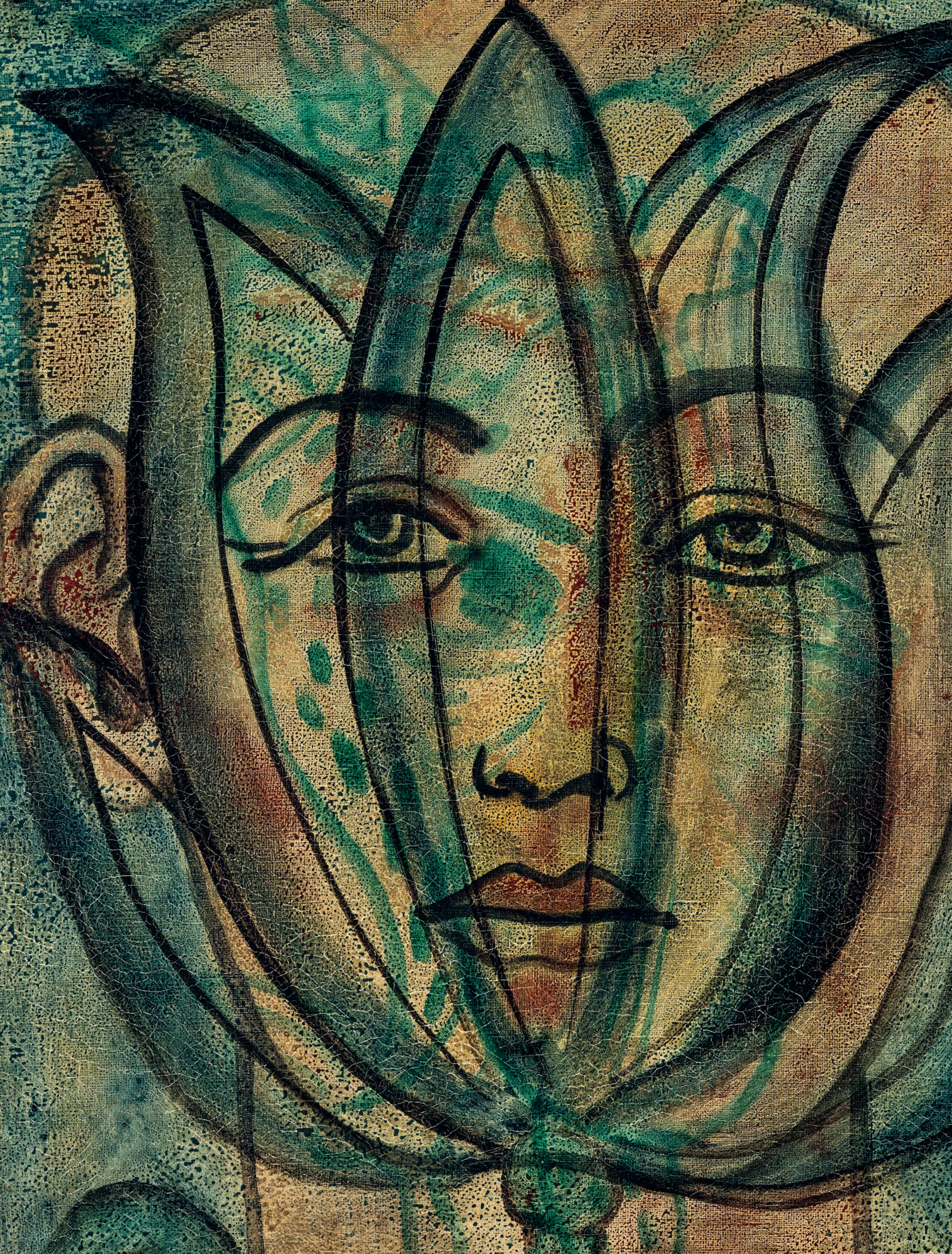
€ 60,000 – 80,000 US$ 64,900 – 86,600

Provenance:
Galerie Jeanne Castel and Paul Guillaume, Paris
Jeanne Castel Paris/Domenica Walter-Guillaume, Paris (inscribed on the reverse)
Galerie Jeanne Castel, Paris
Collection Jean Yankel, Paris (1976)
Collection Jacques Weiss, Paris
Galerie Neuendorf, Berlin
Galerie Daniel Varenne, Geneva
Private Collection, Northern Germany

Exhibited:
Galerie Jeanne Castel, Jean Fautrier. En hommage à Jeanne Castel, April – June 1971, Paris

Literature:
Giorgio Galansino, Jean Fautrier: A Chronology of his Early Paintings (1921–1942), Thesis, University of Chicago, 1973, no. 76
Marcel André Stalter, Recherche sur l’oeuvre de Jean Fautrier de son commencement à 1940. Essai de catalogue méthodique et d’interprétation, Thesis, Sorbonne University, 1982, no. 237
Marie-José Lefort, Fautrier. Catalogue Raisonné de l’oeuvre peint, Paris 2023, no. 370, p. 248 with col. ill.

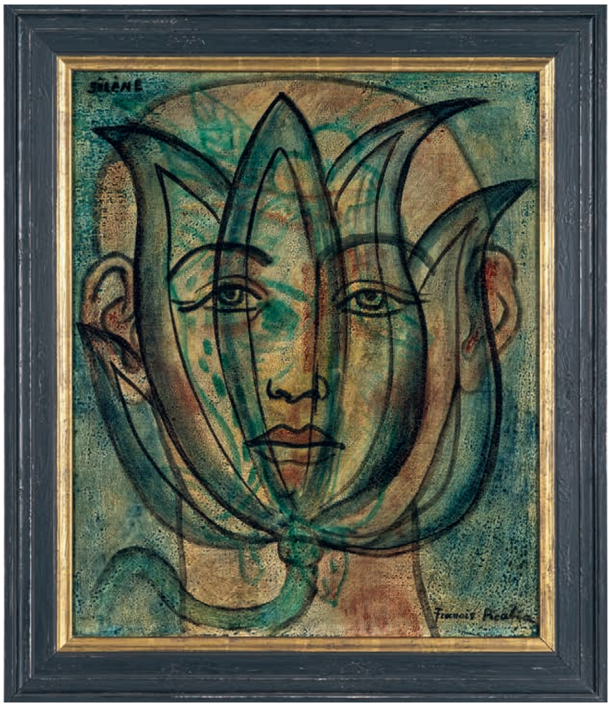




Girod lists "Silene" as the common name for the butterfly "Proserpinus proserpina", the crepuscular evening primrose hawk-moth. The body of the butterfly is sage-green, its serrated inner wings glow a delicate yellow-orange. Its name comes from its favourite food: the evening primrose. Its bright yellow flowers open in the evening and they begin to fade the next morning, when the sun shines. The Greek philosopher and natural scientist Theophrastus (372–287 BC), a student of Aristotle, determined the generic name of the evening primrose, but the meaning and historical origin of the plant's name remains largely unknown. In ancient Greece, evening primrose plants were a popular snack that accompanied wine. According to ancient tradition, the evening primrose was able to tame wild animals if moistened with wine.

A distinction must be made here between the individual "Silenos", an old and usually drunken man with comical features who was regarded as Dionysus's tutor, and the Sileni who were part of Dionysus's swarming entourage alongside the nymphs.

Picabia's Silene is composed of three transparent overlapping layers, her head placed proportionally to the unfolding chalice-shaped flower – her gracefully drawn brows and gentle eyes render her perhaps the embodied reincarnation of this connection.



42

Francis Picabia

(Paris 1879–1953)

Silene, c. 1930–1931, titled, signed *Francis Picabia*, oil on canvas,
53 x 44 cm, framed

€ 200,000 – 300,000 US$ 216,400 – 324,600

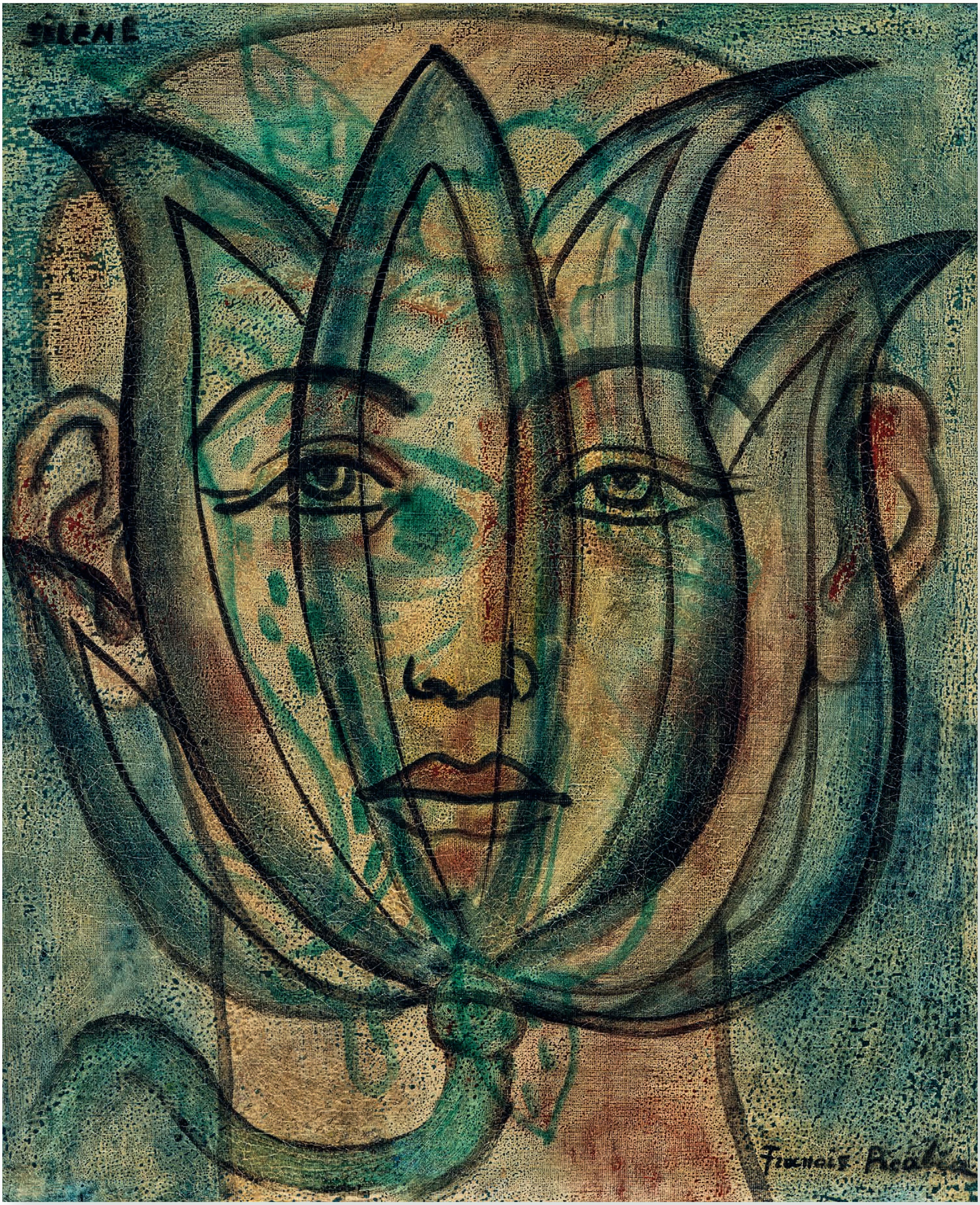
Photo-Certificate:
Beverley Calté, Comité Picabia, Paris 11 March 2024

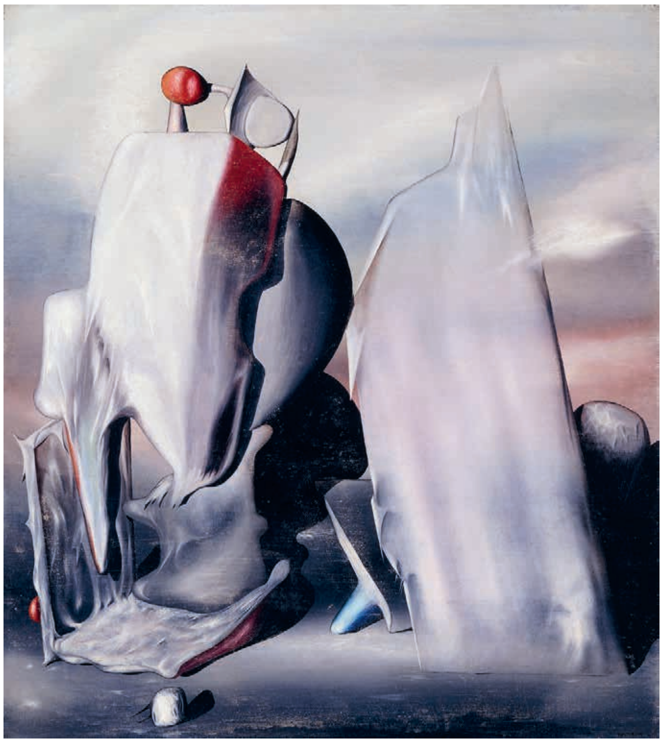
Provenance:
Collection Madeleine Duranton (1900–1980), Edinburgh
Sale Sotheby Parke Bernet & Co., London, 8 December 1977, lot 389
Sale Christie's, London, 6 July 1979, no. 390
Hans Neuendorf, Berlin 1980
Private Collection, Northern Germany

Exhibited:
Galerie Georges Bernheim et Cie, Paris, Francis Picabia,
10 – 15 November 1931, no. 30

Literature:
Maria Lluisa Borràs, Picabia, London 1985, p. 400, no. 807, cat. no. 619 with b/w ill. there titled Hélias and dated 1934
William A. Cambfield, Beverley Calté, Candace Clements, Pierre Arnauld, Francis Picabia, Catalogue Raisonné Bd. III, 1927–1939, Brussels 2019, p. 270, no. 1198 with b/w ill., inv. 1530

Note:
Duranton claimed to have received this painting from one of Picabia's daughters in around 1933 in exchange for English lessons, but this has not been verified.
(Catalogue Raisonné, Bd. III, 1927–1939, Brussels 2019, p. 270)


SILÈNE
Francis Picabia



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Yves Tanguy, Zones of Instability, 1943, oil on canvas, 51 x 46 cm

The Florentine artist Magnelli had already confidently embarked on the path of robust, formal monumentality at the point of creating 'Pietre' (Stones). He still, however, had to thoroughly investigate the means, the manner, and the way of achieving this result without falling into the trap of rhetoric and monumentalism.
Once again, the great Tuscan artistic tradition came to his aid: the spatial partitions of Piero della Francesca in the 'Legend of the Cross', the fantastic mountains of the Florentine frescoes and also, albeit to a lesser extent than previously, those of Masaccio. Thus what could have passed as vaguely metaphysical (the timing fits: just think of the contemporary works of Soldati and certain works by Prampolini who, not coincidentally, was an acute reviewer of Magnellli in 1934) instead held the aura of absolute rational construction so typical of the Italian 15th-century Renaissance.

M. Meneguzzo (ed.), Alberto Magnelli, Lorenzelli Arte Milano, pp. 6 – 7

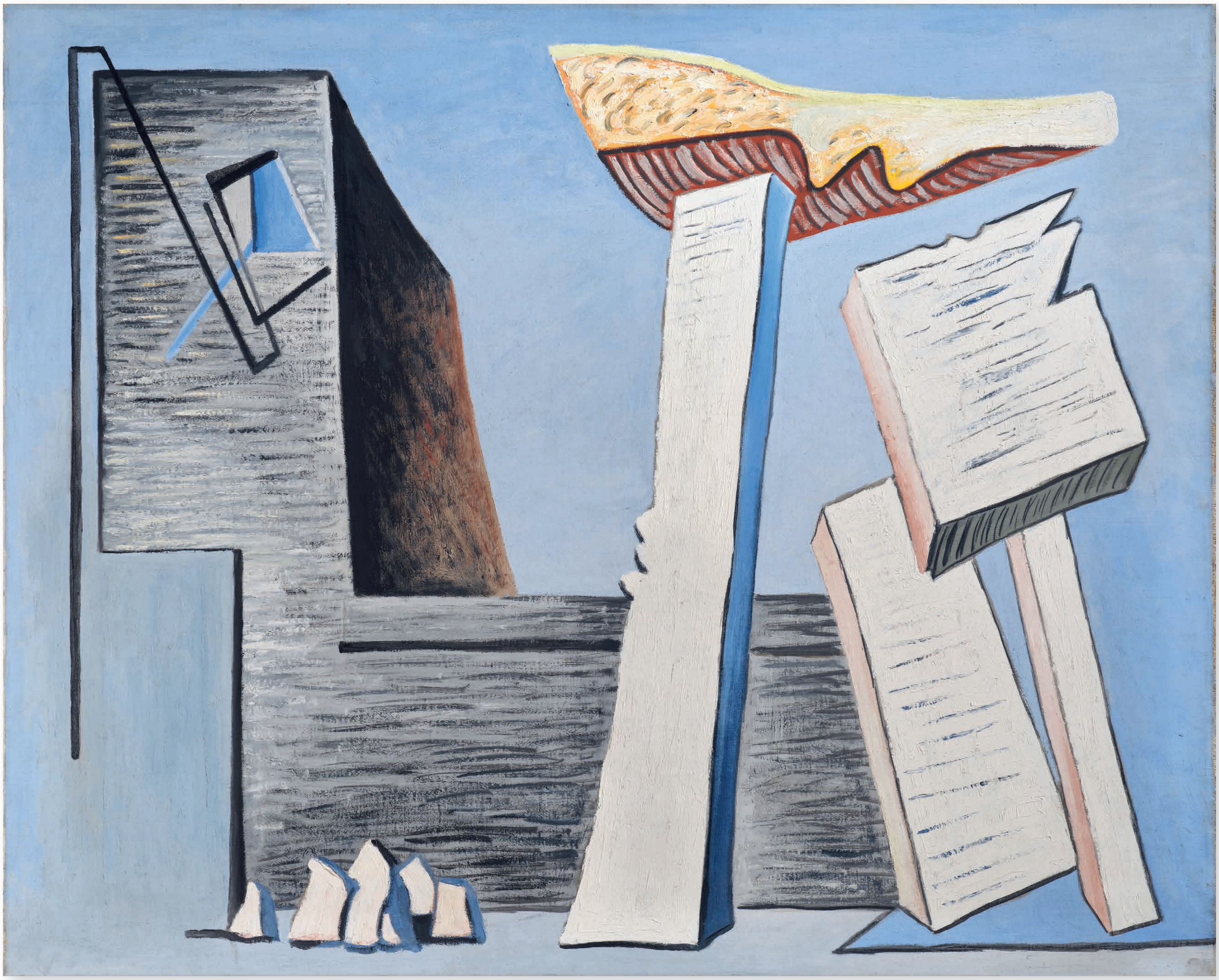
43
Alberto Magnelli *
(Florence 1888–1971 Meudon)
Peinture D, c. 1935, inscribed and signed on the reverse by Susi Magnelli *Peinture fait par Alberto Magnelli, 1935*, oil on canvas, 81 x 100 cm, framed

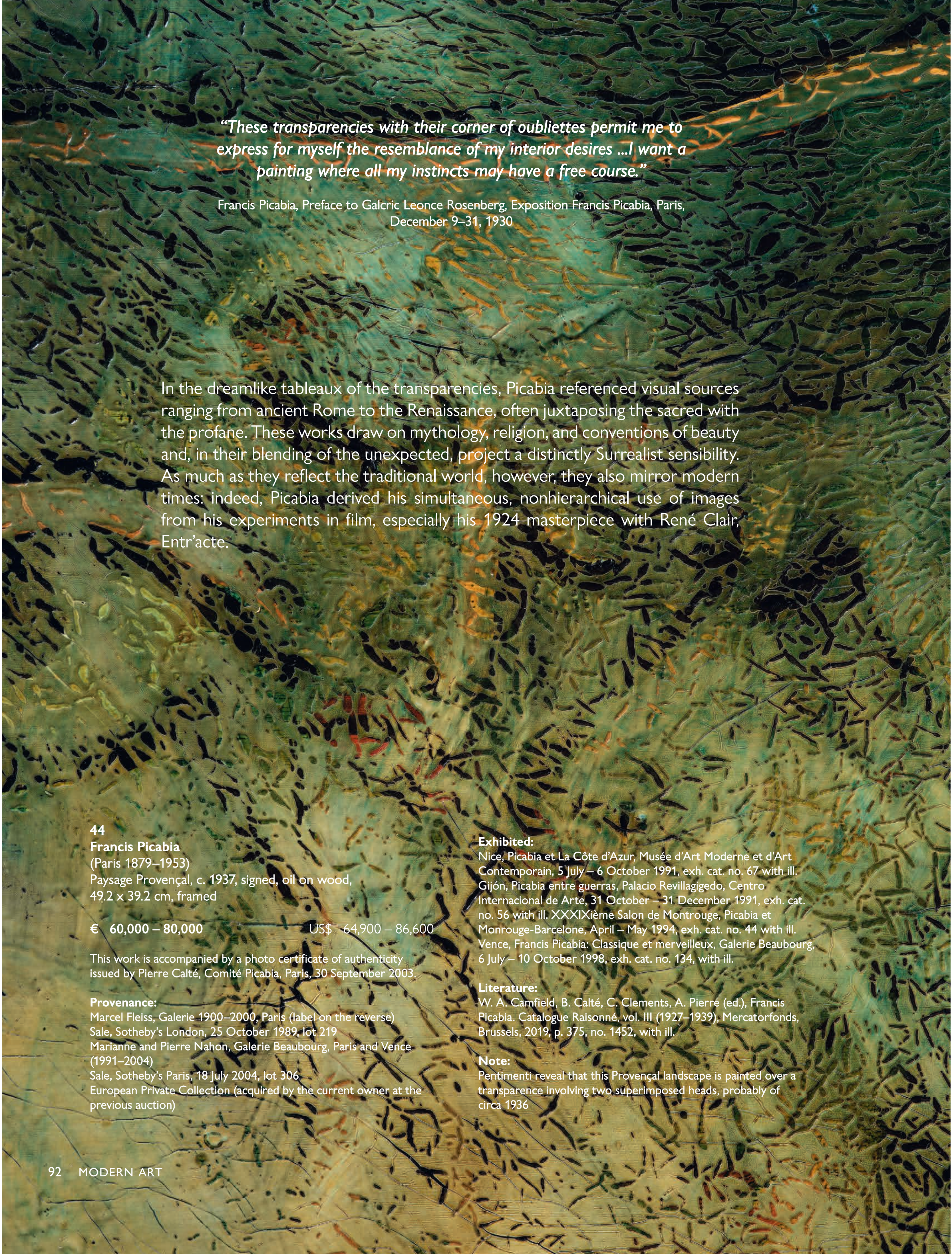
€ 55,000 – 75,000 US$ 59,500 – 81,200

Provenance:
Artist's Collection
Galleria Sapone, Nice
Galleria La Loggia, Bologna (stamp and inscribed on the reverse)
European Private Collection

Exhibited:
Nice, Magnelli. Les Pierres: 1931–1935, Galerie Sapone, 9 July – 30 September 1981, exh. cat. p. 53 with ill.

Literature:
A. Maisonnier (ed.), Catalogue Raisonné-L'oeuvre peint, Societé Internationale d'Art XX siecle, Paris et Madame Susi Magnelli, 1975, p. 111, no. 439 with ill.





> *“These transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires ...I want a painting where all my instincts may have a free course.”*
>
> Francis Picabia, Preface to Galcric Leonce Rosenberg, Exposition Francis Picabia, Paris, December 9–31, 1930

In the dreamlike tableaux of the transparencies, Picabia referenced visual sources ranging from ancient Rome to the Renaissance, often juxtaposing the sacred with the profane. These works draw on mythology, religion, and conventions of beauty and, in their blending of the unexpected, project a distinctly Surrealist sensibility. As much as they reflect the traditional world, however, they also mirror modern times: indeed, Picabia derived his simultaneous, nonhierarchical use of images from his experiments in film, especially his 1924 masterpiece with René Clair, Entr’acte.

44
Francis Picabia
(Paris 1879–1953)
Paysage Provençal, c. 1937, signed, oil on wood,
49.2 x 39.2 cm, framed

€ 60,000 – 80,000 US$ 64,900 – 86,600

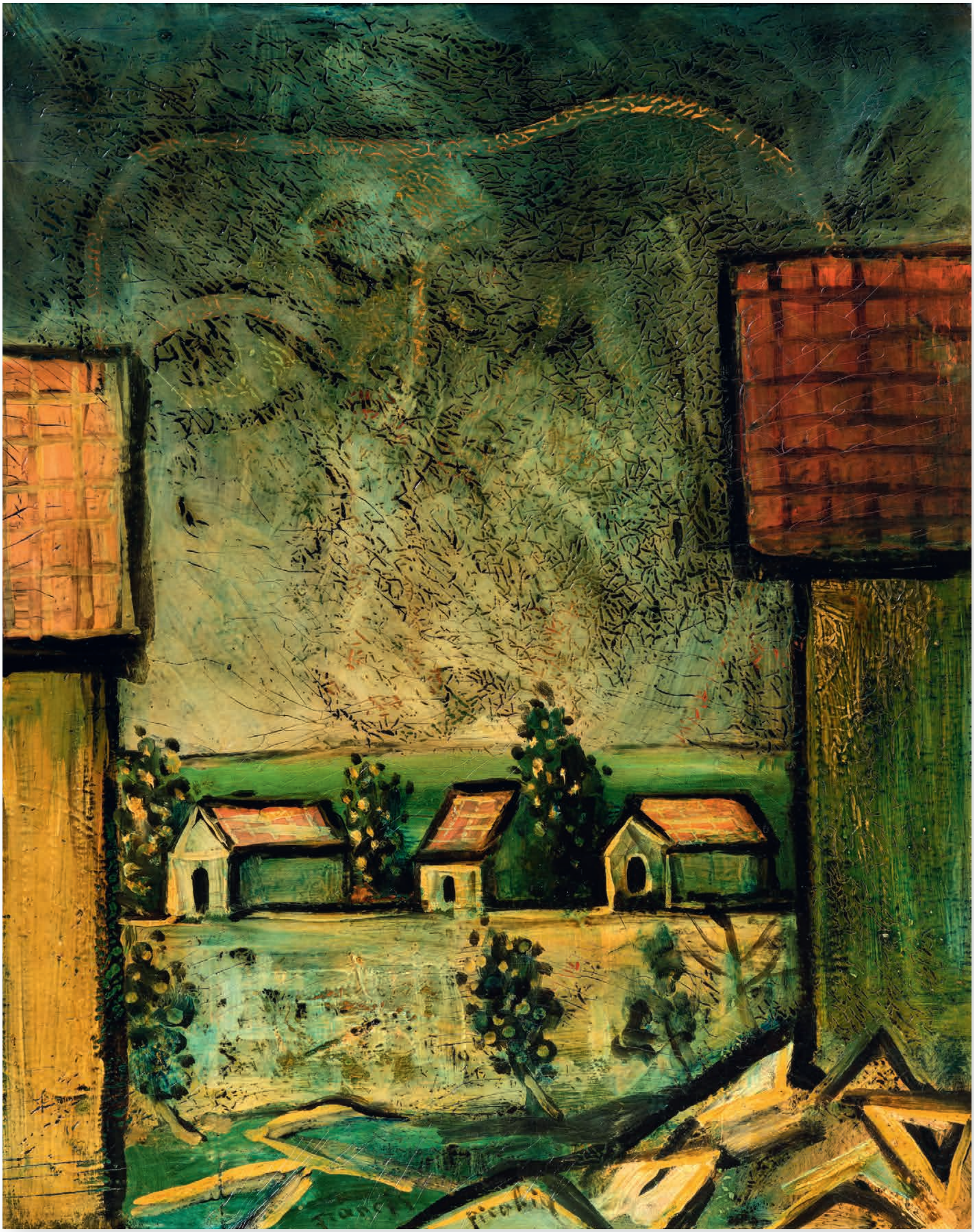
This work is accompanied by a photo certificate of authenticity issued by Pierre Calté, Comité Picabia, Paris, 30 September 2003.

Provenance:
Marcel Fleiss, Galerie 1900–2000, Paris (label on the reverse)
Sale, Sotheby’s London, 25 October 1989, lot 219
Marianne and Pierre Nahon, Galerie Beaubourg, Paris and Vence (1991–2004)
Sale, Sotheby’s Paris, 18 July 2004, lot 306
European Private Collection (acquired by the current owner at the previous auction)

Exhibited:
Nice, Picabia et La Côte d’Azur, Musée d’Art Moderne et d’Art Contemporain, 5 July – 6 October 1991, exh. cat. no. 67 with ill. Gijón, Picabia entre guerras, Palacio Revillagigedo, Centro Internacional de Arte, 31 October – 31 December 1991, exh. cat. no. 56 with ill. XXXIXième Salon de Montrouge, Picabia et Monrouge-Barcelone, April – May 1994, exh. cat. no. 44 with ill. Vence, Francis Picabia: Classique et merveilleux, Galerie Beaubourg, 6 July – 10 October 1998, exh. cat. no. 134, with ill.

Literature:
W. A. Camfield, B. Calté, C. Clements, A. Pierre (ed.), Francis Picabia. Catalogue Raisonné, vol. III (1927–1939), Mercatorfonds, Brussels, 2019, p. 375, no. 1452, with ill.

Note:
Pentimenti reveal that this Provençal landscape is painted over a transparence involving two superimposed heads, probably of circa 1936



> *“I have been asked on many occasions if I had no interest in people, as it seems I pay too little attention. 'Very much so', I replied, 'perhaps just different than what is common practice.' The eye captures the impression in a twelfth of a second, and further lingering on the object is private amusement . But even when you look at people just halfway, they still become simpler and larger. […] Laugh, cheer, cry or be happy, you are my pictures and the sound of your voices, the nature of your characters in all diversity, these are my colors.”*
>
> Emil Nolde

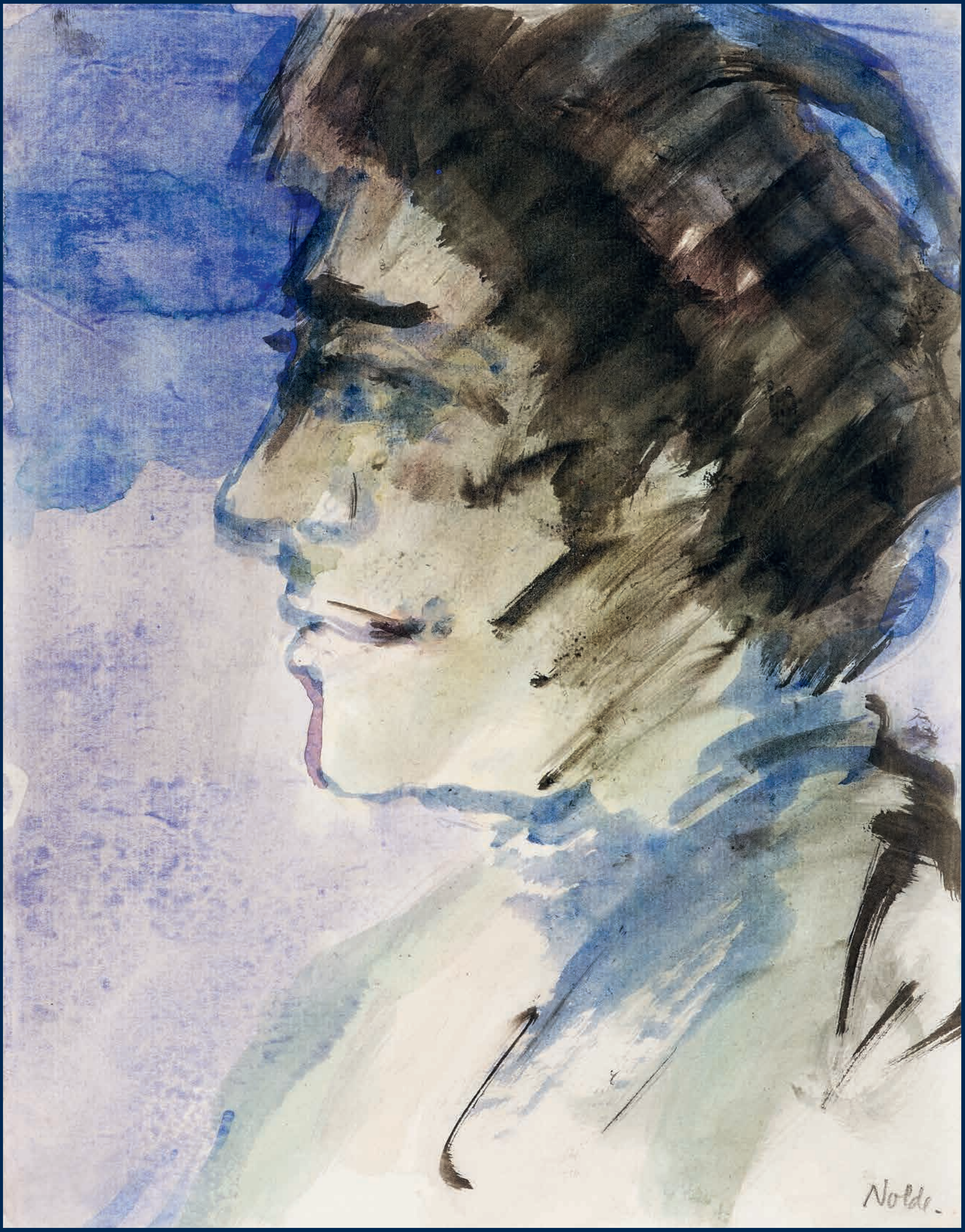
45
Emil Nolde *
(Nolde, Schleswig 1867–1956 Seebüll)
Portrait of a woman (light green) / Head of a young woman, in profile to the left, c. 1910–11, signed *Nolde*, watercolor and ink on thin handmade paper, 27.5 x 21.5 cm

€ 40,000 – 60,000 US$ 43,300 – 64,900

The work is registered in the Nolde Foundation Seebüll and will be noted for inclusion in the forthcoming Nolde Catalogue Raisonné.

The Nolde Archive confirmed the authenticity of the work in April 2024.
Certificate from Dr. Manfred Reuther, Seebüll, 14 January 2009 in copy

Provenance:
Emil Nolde Foundation, Seebüll (until 1972)
Galerie Hoffmann, Hamburg
Sale Sotheby’s, London, 2 July 1980, lot 328
Private Collection, London
Sale Ketterer, Munich, 12 December 2009, lot 102
Private Collection, South Germany
Private Collection, North Rhine-Westphalia


Nolde.

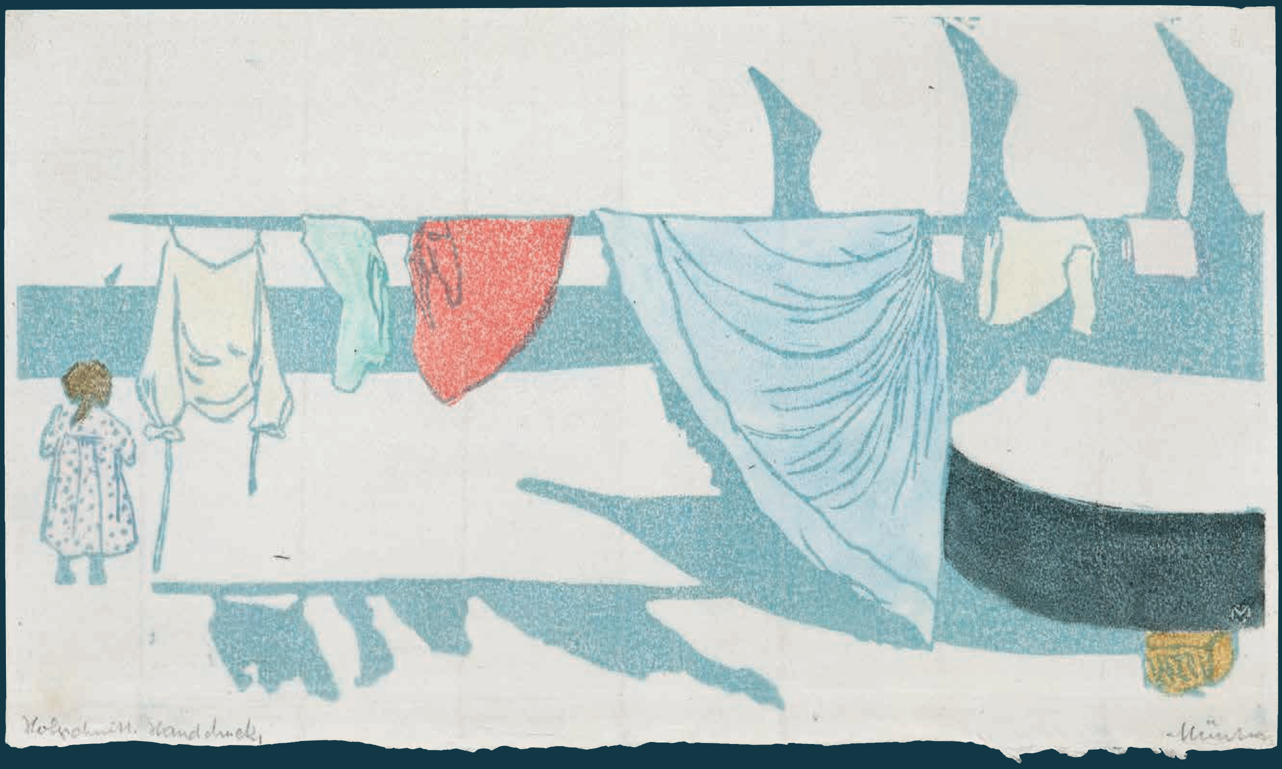
46

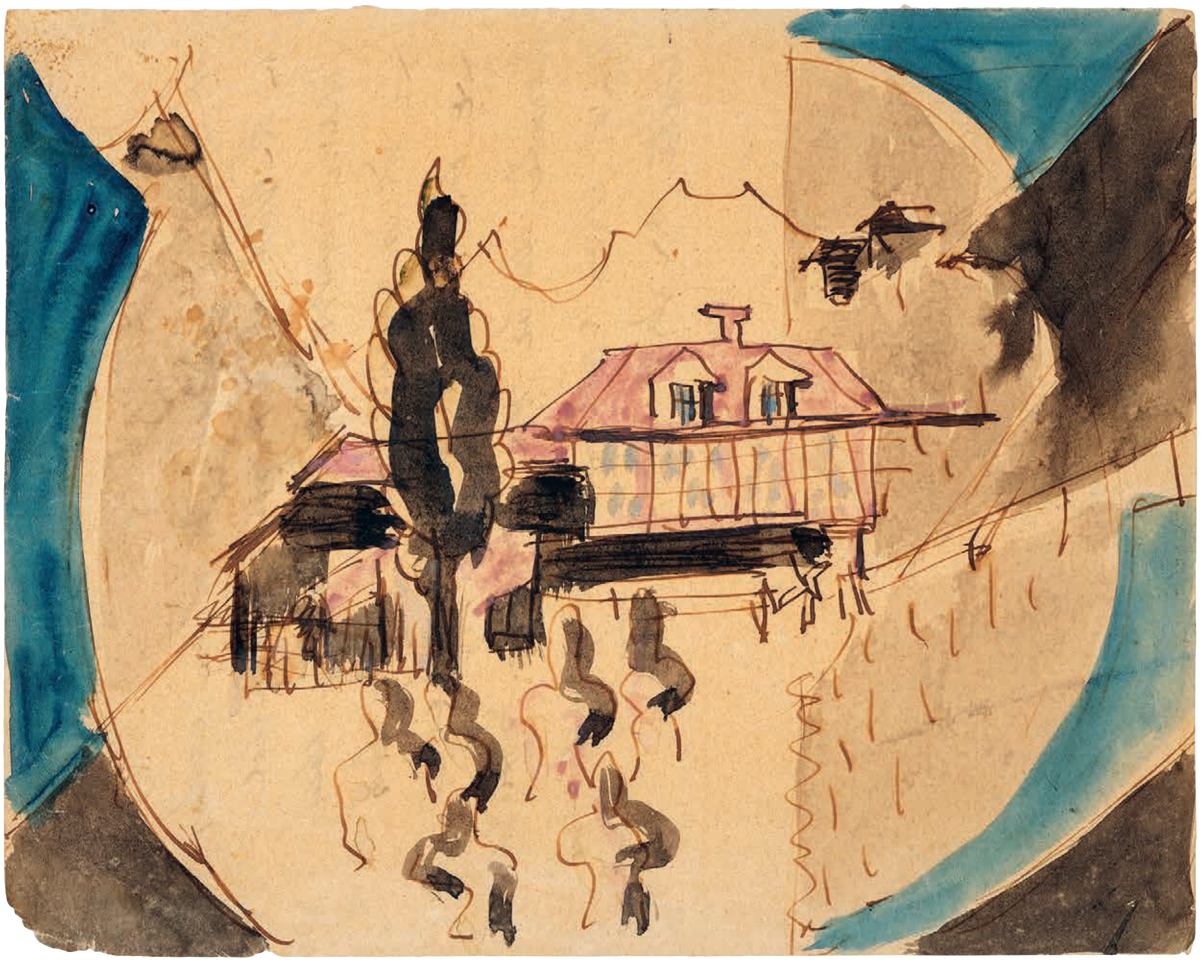
Gabriele Münter *

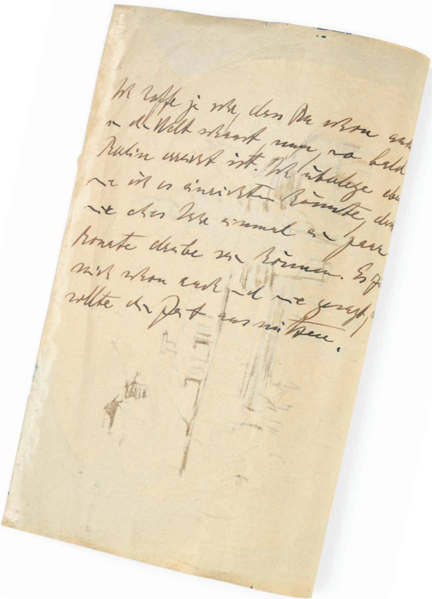
(Berlin 1877–1962 Murnau/ Oberbayern)
“Wäsche am Strand” (Washing on the beach), 1907/08, linocut in colours on japan laid paper, signed *Münter*, inscribed Holzschnitt Handdruck, monogrammed in the block, from an edition of 16 known copies, print size 13.2 x 23.7 cm, sheet size 14.4 x 24.3 cm, Hoberg 29, framed

€ 18,000 – 24,000 US$ 19,500 – 26,000

Provenance:
Estate of the artist, with the stamp on the reverse
Galerie Valentien, Stuttgart
Private Collection, North-Rhine Westphalia


Holzschnitt. Handdruck.
Münter



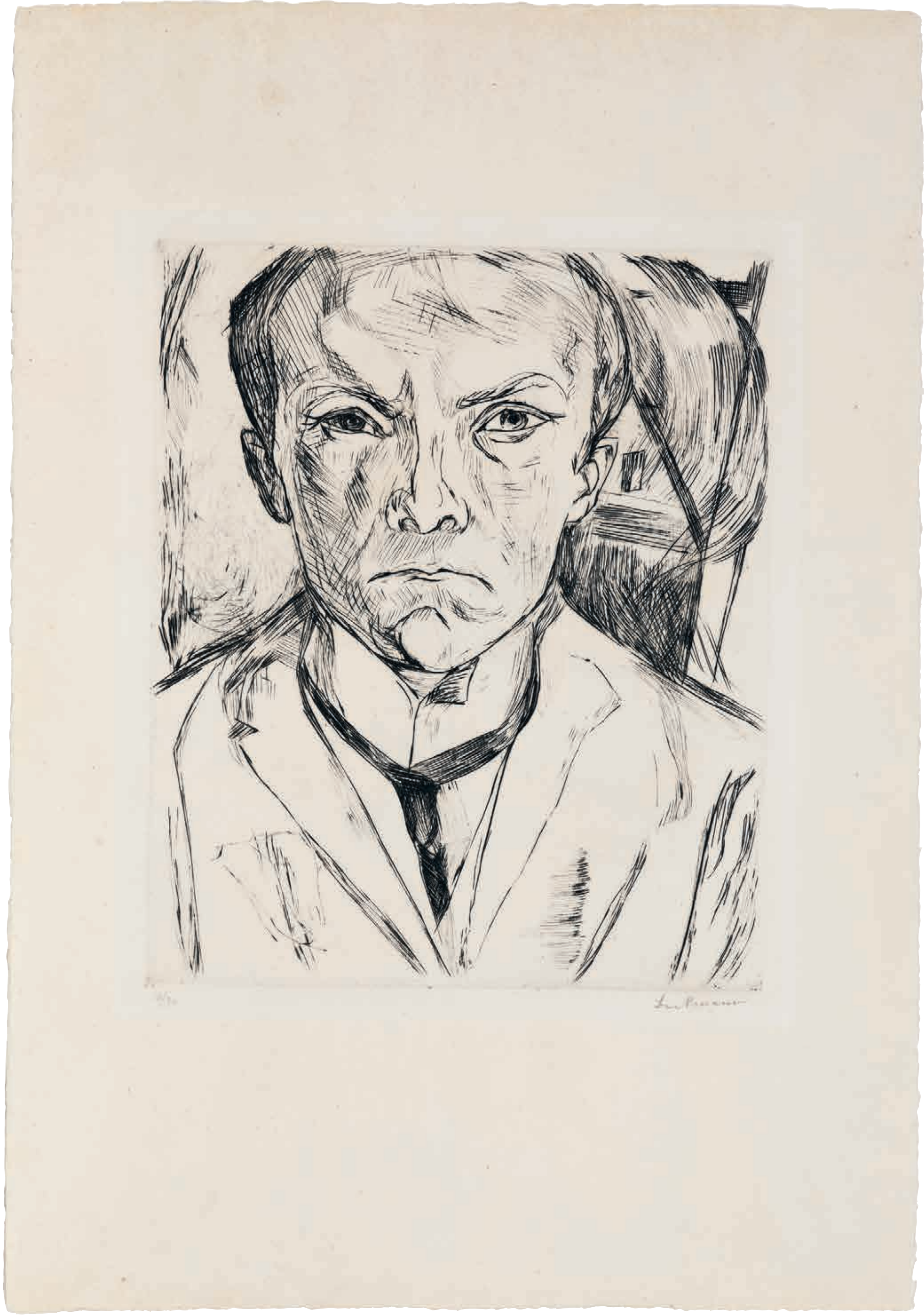


47
Ernst Ludwig Kirchner
(Aschaffenburg 1880–1938 Frauenkirch near Davos)
Violettes Haus vor Schneeberg, (Violet House on the Snow Mountains), sketch for oil painting "Violettes Haus vor dem Schneeberg", Gordon 1021, 1938, ink and watercolor on thin brown paper, 21.5 x 27 cm, on the revers letter by E. L. Kirchner, signature by third hand, framed

€ 7,000 – 9,000 US$ 7,600 – 9,700

This work is documented in the Ernst Ludwig Kirchner Archiv Wichtrach/ Bern.

Provenance:
Galerie Valentin, Stuttgart
Private Collection, Germany



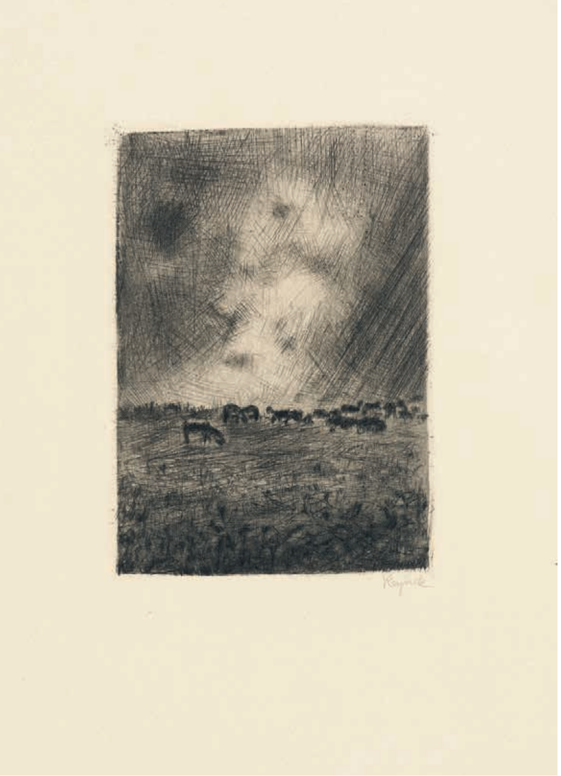
48

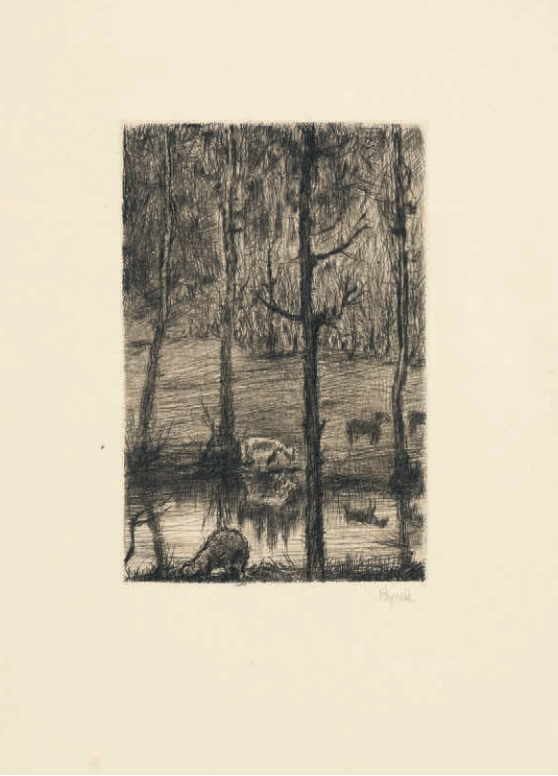
Max Beckmann

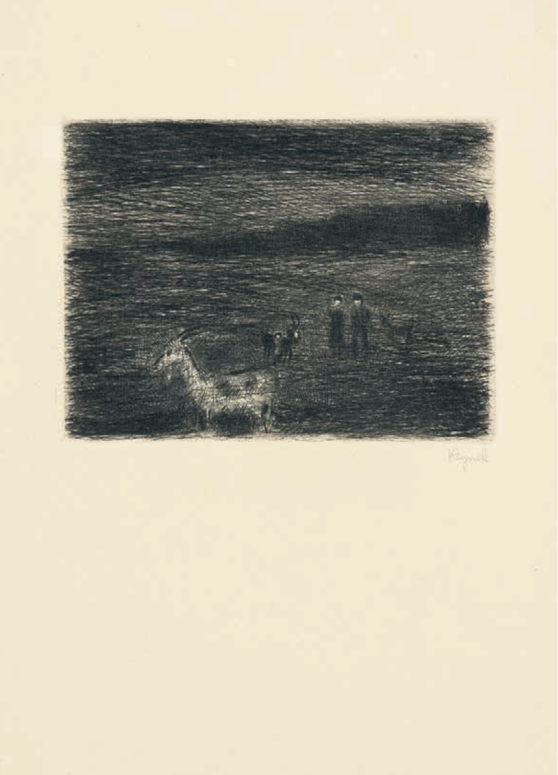
(Leipzig 1884–1950 New York)

Selbstbildnis von vorn, im Hintergrund Hausgiebel, 1918, drypoint on wove paper, signed Beckmann, the second and final state, from the edition of 100 examples, the edition was partly numbered to 30, the present example is numbered 16/30, plate size 30.7 x 25.5 cm, sheet size 54 x 37.8 cm, published by R. Piper/Munich, Hofmaier 125 II B b, framed

€ 7,000 – 9,000 US$ 7,600 – 9,700







49

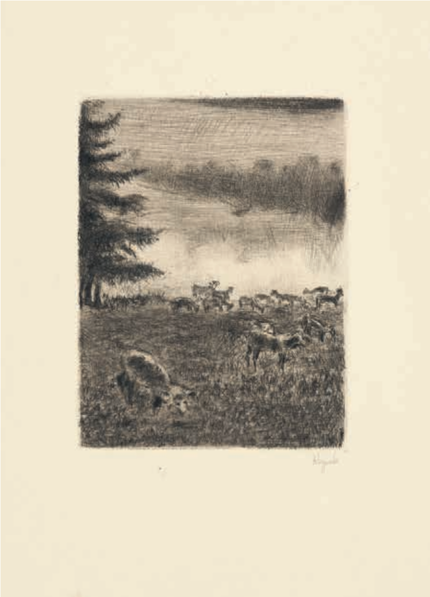
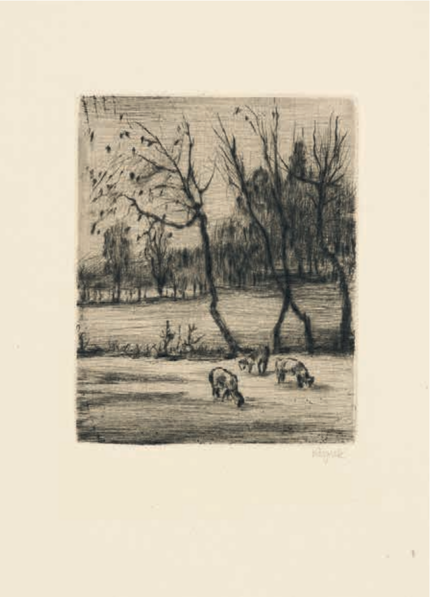
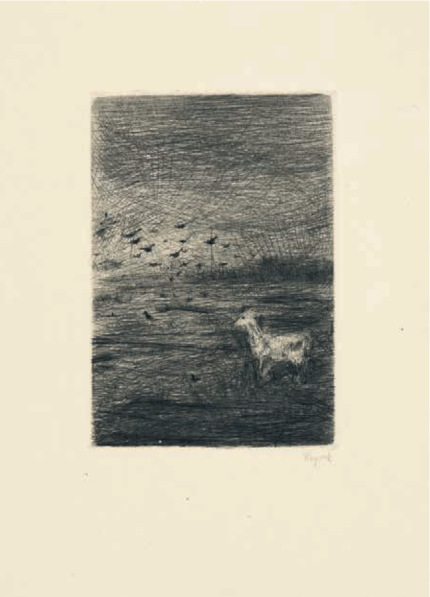
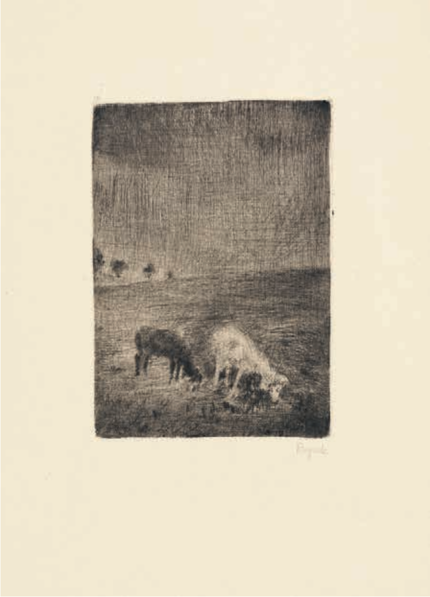
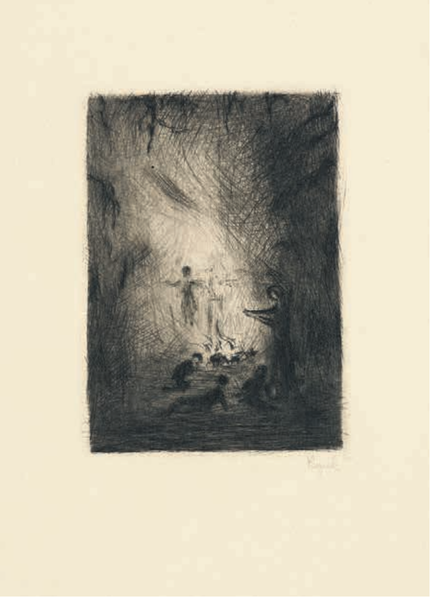
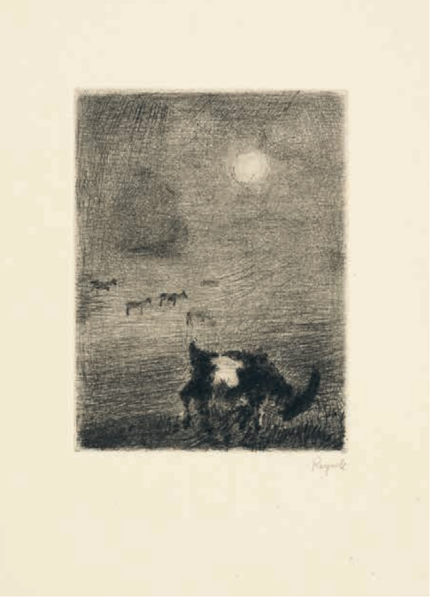
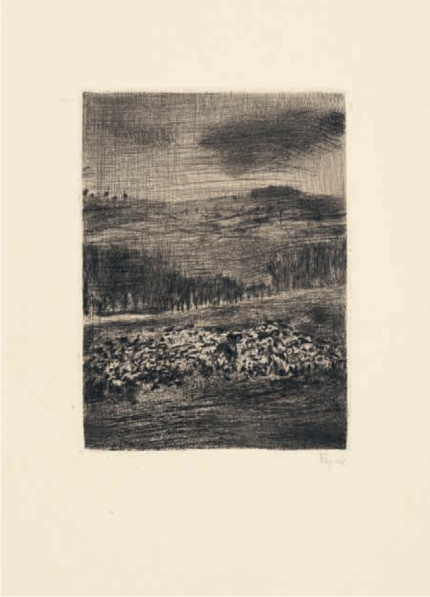
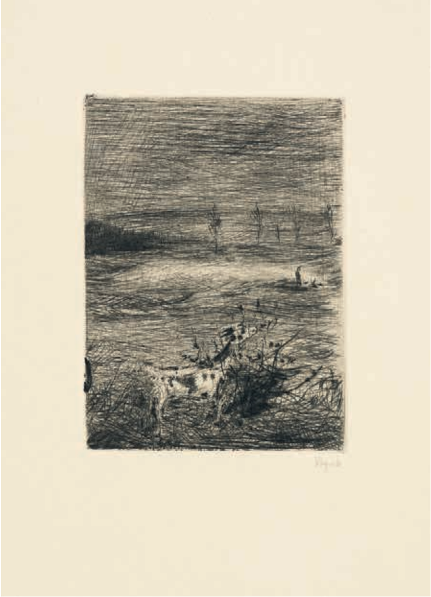
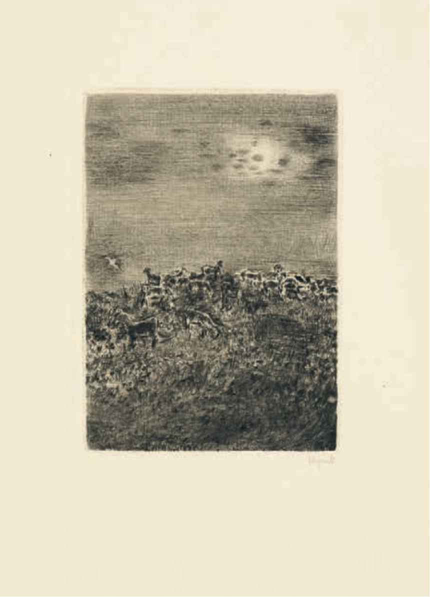
Bohuslav Reynek *

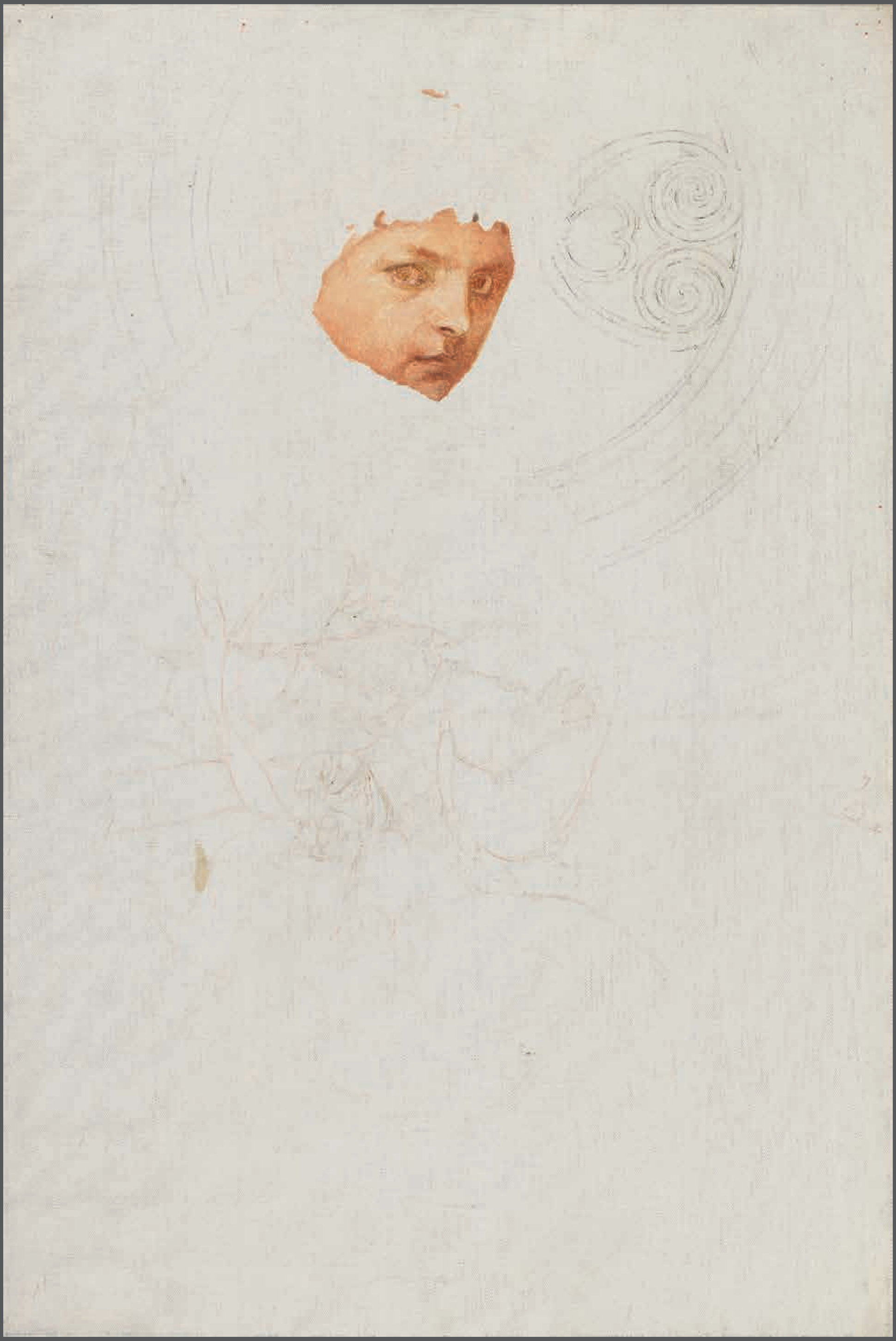
(Petrkov 1892–1971)

“Pastorale”, 1947, complete set with 12 drypoints on Montgolfier de Vidalon, each signed Reynek, on the title sheet signed and dedicated, no. 29 from the edition of 160 impressions (presumably there were only 120 impressions realised), plate size 10.3 x 7.3 cm – 13 x 9.8 cm, sheet size 27.4 x 19.9 cm, printed by M. Pegrassi/Prague and edited by V. Vokolek/Pardubice, in original paper folder, (12)

€ 16,000 – 20,000 US$ 17,300 – 21,600

Provenance:
Collection Anne Marie Beslier, France - by decent to the present owner

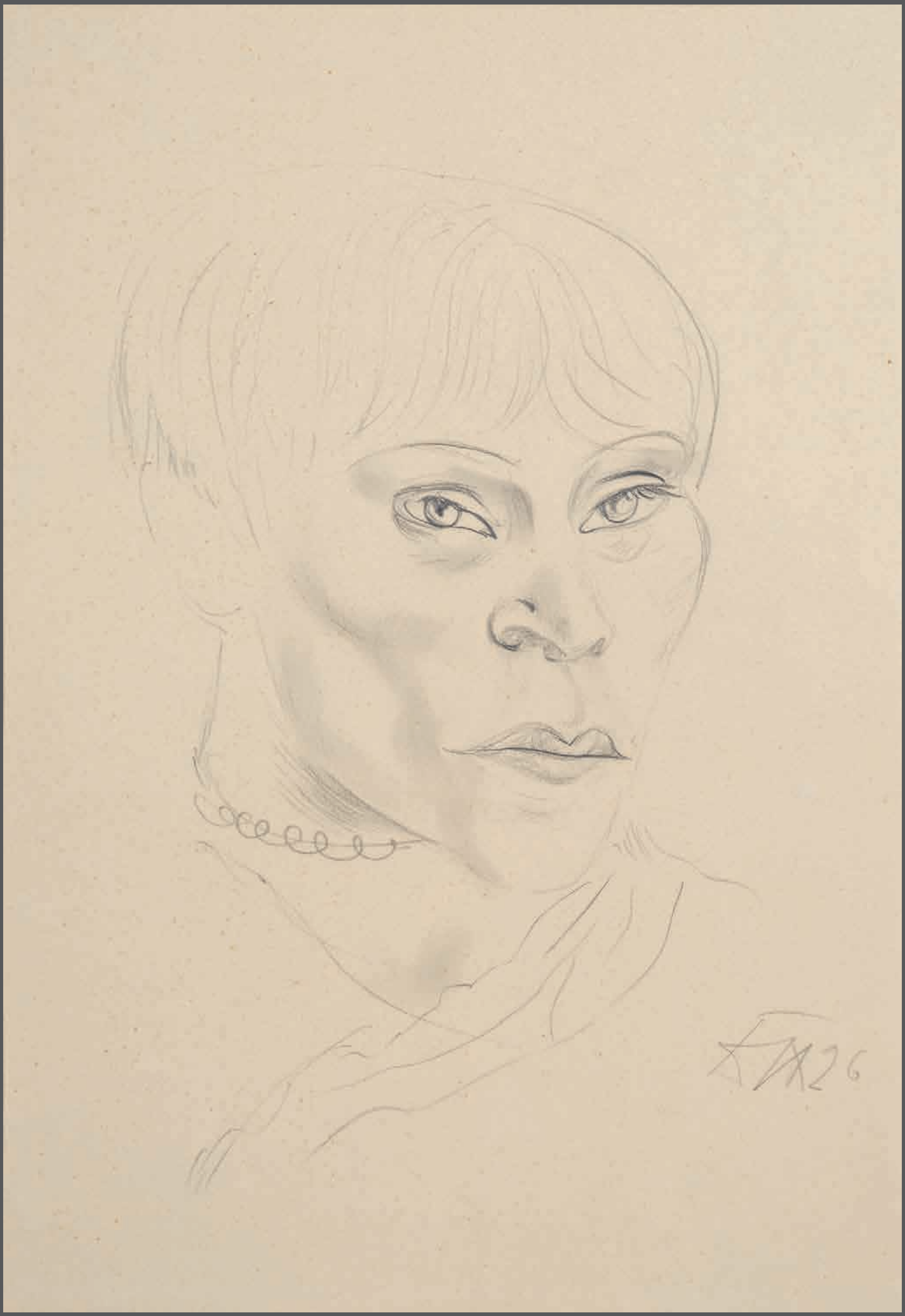


50 –
Alfons Mucha
(Eibenschütz 1860–1939 Prag)
Portrait, oil, graphite, coloured pencil, ink on white grounded canvas, 81.5 x 54.5 cm

€ 8,000 – 9,000 US$ 8,700 – 9,700

This work is accompanied by a confirmation of authenticity from the Mucha Foundation, Prague, 19 February 2024.

Provenance:
Private Collection, Czech Republic (acquired in 1990 as a gift from Jiri Mucha, the artist's son), until 2013
Private Collection, Northern Germany
Corporate Collection, Germany



51
Otto Dix *
(Gera 1891–1969 Singen)
Frauenkopf (Vera Simailova) – Studie zum Gemälde „Liegende auf Pantherfell“, 1926, signed and dated, titled, dated, and inscribed on the paper mat, graphite on paper, 48.9 x 36.6 cm, framed

€ 6,500 – 8,500 US$ 7,000 – 9,500

Provenance
Kunstsalon Wolfsberg, Zurich
Galleria del Levante, Milan – Munich
European Private Collection

Literature:
Il Realismo in Germania, Rotonda di via Besana, Milan 1971, p. 32 with ill.
U.Lorenz (ed.), Otto Dix: Das Werkverzeichnis der Zeichnungen und Pastelle, Band III, Weimar, 2003, p. 975,NSK 2.1.10. with ill.

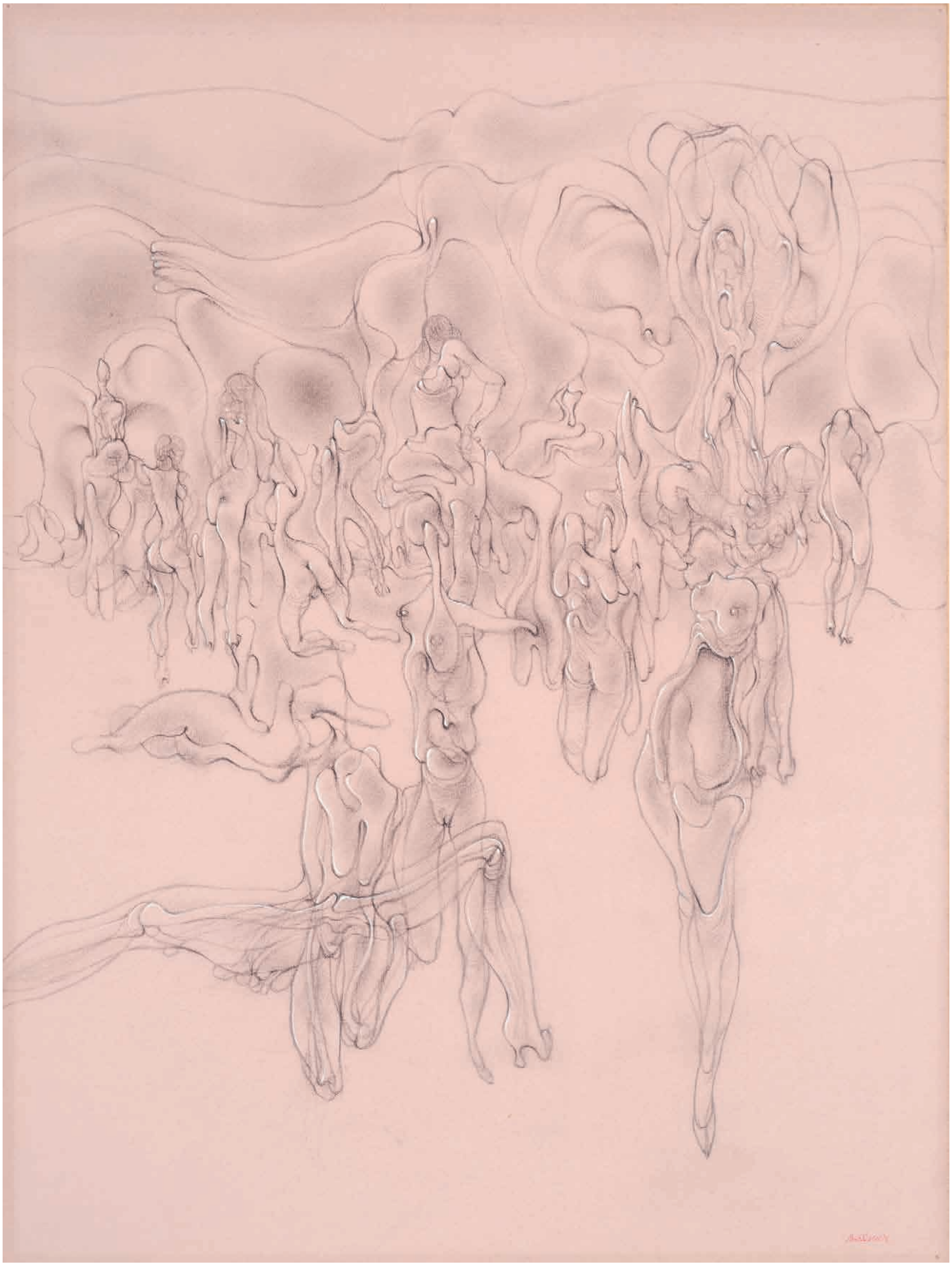
Note:
As indicated in pencil by the artist on the paper mount, the artwork is a preparatory drawing for the oil “Liegende auf Leopardenfell”, 1927, cf. F. Löffler, Otto Dix, Leben und Werk, Ebeling Verlag Wiesbaden, Berlin, 1960, no. 102

52
Hans Bellmer *
(Kattowitz 1902–1975 Paris)
Untitled, signed, black crayon, gouache and pencil on paper laid down on cardboard, 64.3 x 48 cm, framed

€ 12,000 – 16,000 US$ 13,000 – 17,300

Provenance:
L'Attico Esse Arte, Rome (acquired in the 1960s)
European Private Collection

Exhibited:
Rome, Hans Bellmer, Galleria Senior, 1968



> *"I started trying to express through painting what I felt nature prompting me to say. By means of hard work and tremendous concentration I gradually found the right colours and forms to express what my spiritual self demanded. I painted these colour variations every day, always drawing my inspiration from nature's mood at the time and form the way I felt inside me."*
>
> Alexej Jawlensky, Memoirs, 1937, in: Maria Jawlensky, Lucia Pieroni-Jawlensky and Angelica Jawlensky, Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, 1914–1933, vol. II, London 1992, p. 12.

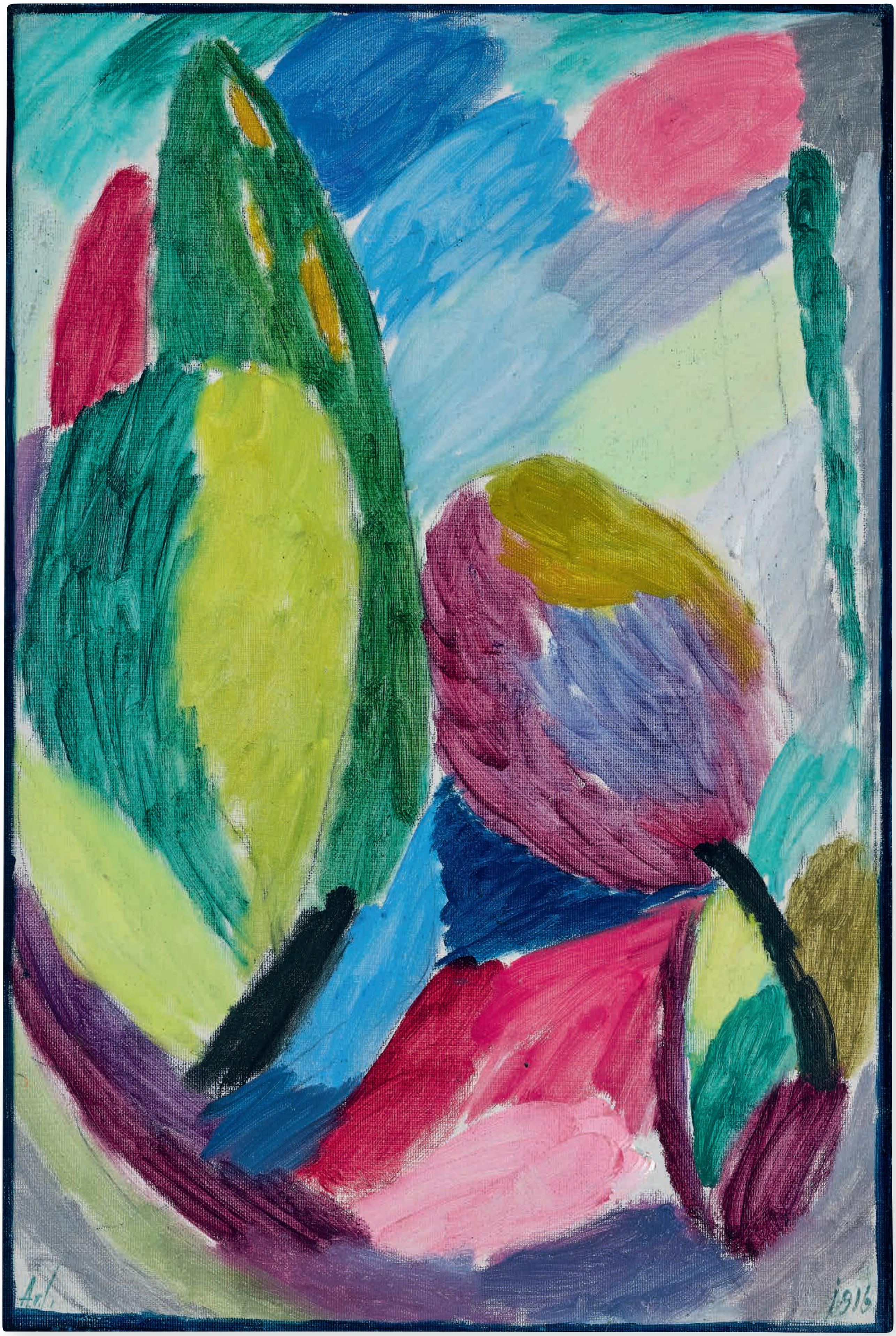
53
Alexej Jawlensky
(Torschok 1864–1941 Wiesbaden)
Große Variation: Grüner Schimmer (Large Variation: Green shimmer), 1916, signed and dated *A. v. J. 1916*, titled and dated on the reverse by Andreas Jawlensky, the artist's son, further inscribed on the reverse by Lisa Kümmel *N. 10.* 1916, oil on linen-finished paper laid on cardboard, 52.9 x 38.5 cm, framed

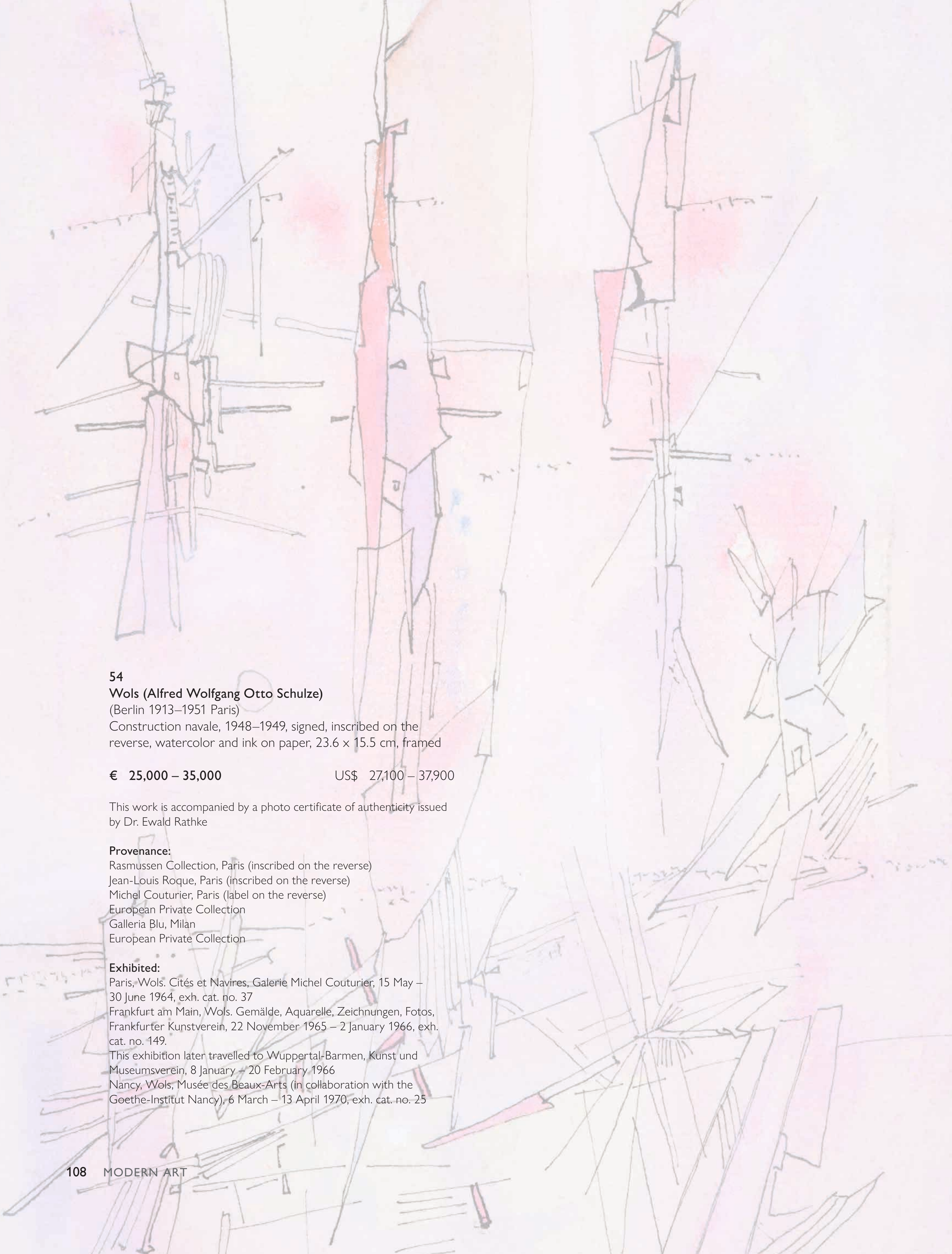
€ 160,000 – 250,000 US$ 173,100 – 270,500

Provenance:
Redfern Gallery, London
Sale Sotheby's London, 4 December 1974, lot 30
Galerie Gunzenhauser, Munich
Private Collection, North Rhine-Westphalia
Sale Grisebach, Berlin, 27 May 2011, lot 14
Private Collection, Germany - acquired from the above

Exhibited:
A Centennial Exhibition of Paintings by Alexej Jawlensky. New York, Leonard Hutton Galleries, 1965, cat. no. 36.
Die Künstler des Blauen Reiter und ihre Freunde. Munich, Galerie Gunzenhauser, 1975, cat. no. 17.
Alexej von Jawlensky. Das Auge ist der Richter. Essen, Museum Folkwang, 1998, cat. no. 36.

Literature:
Maria Jawlensky, Lucia Pieroni-Jawlensky and Angelica Jawlensky, Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, 1914–1933, vol. II, London 1992, no. 836, p. 140, illustrated in colour.


A.J.
1916



54

Wols (Alfred Wolfgang Otto Schulze)

(Berlin 1913–1951 Paris)

Construction navale, 1948–1949, signed, inscribed on the reverse, watercolor and ink on paper, 23.6 x 15.5 cm, framed

€ 25,000 – 35,000 US$ 27,100 – 37,900

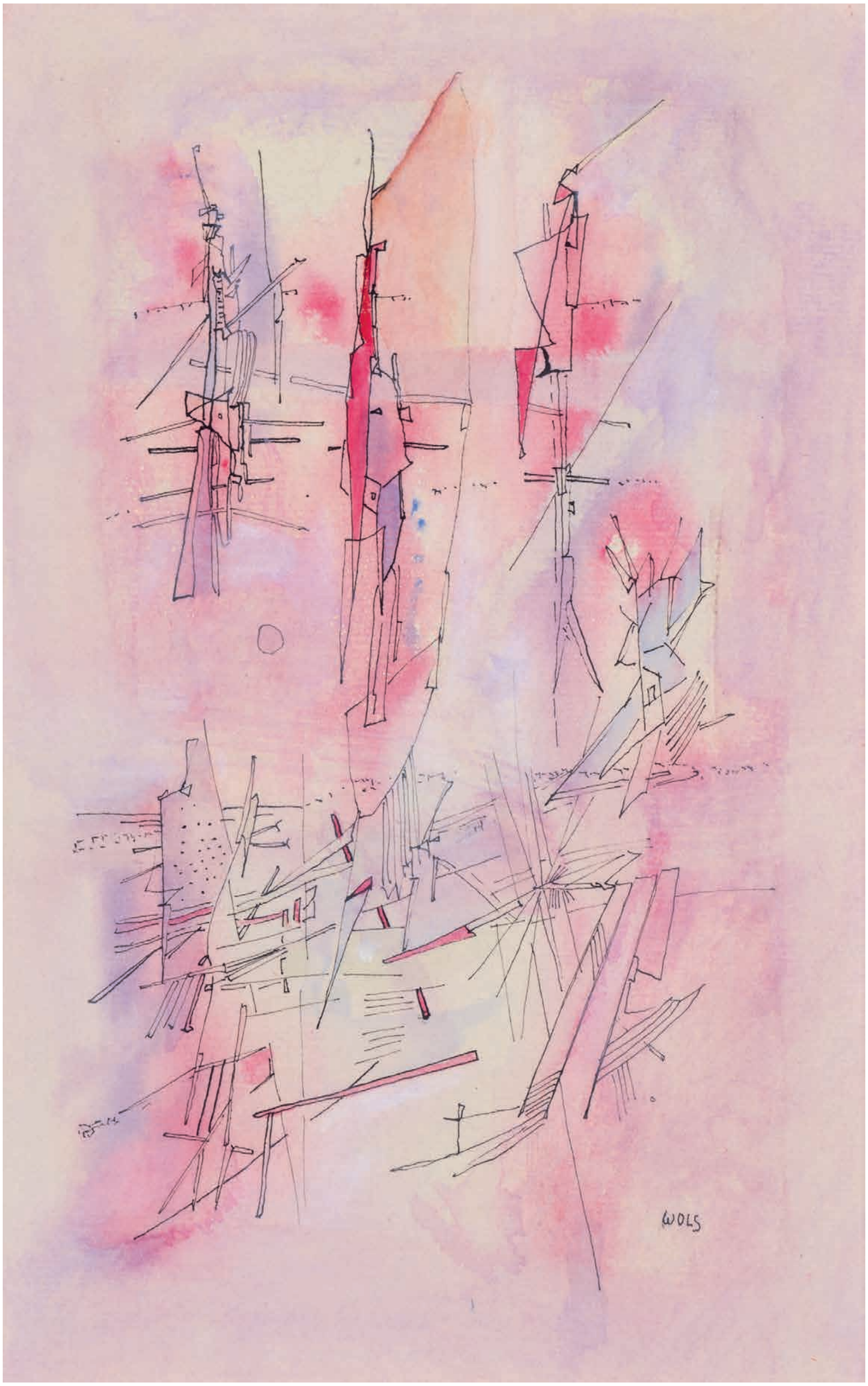
This work is accompanied by a photo certificate of authenticity issued by Dr. Ewald Rathke

Provenance:

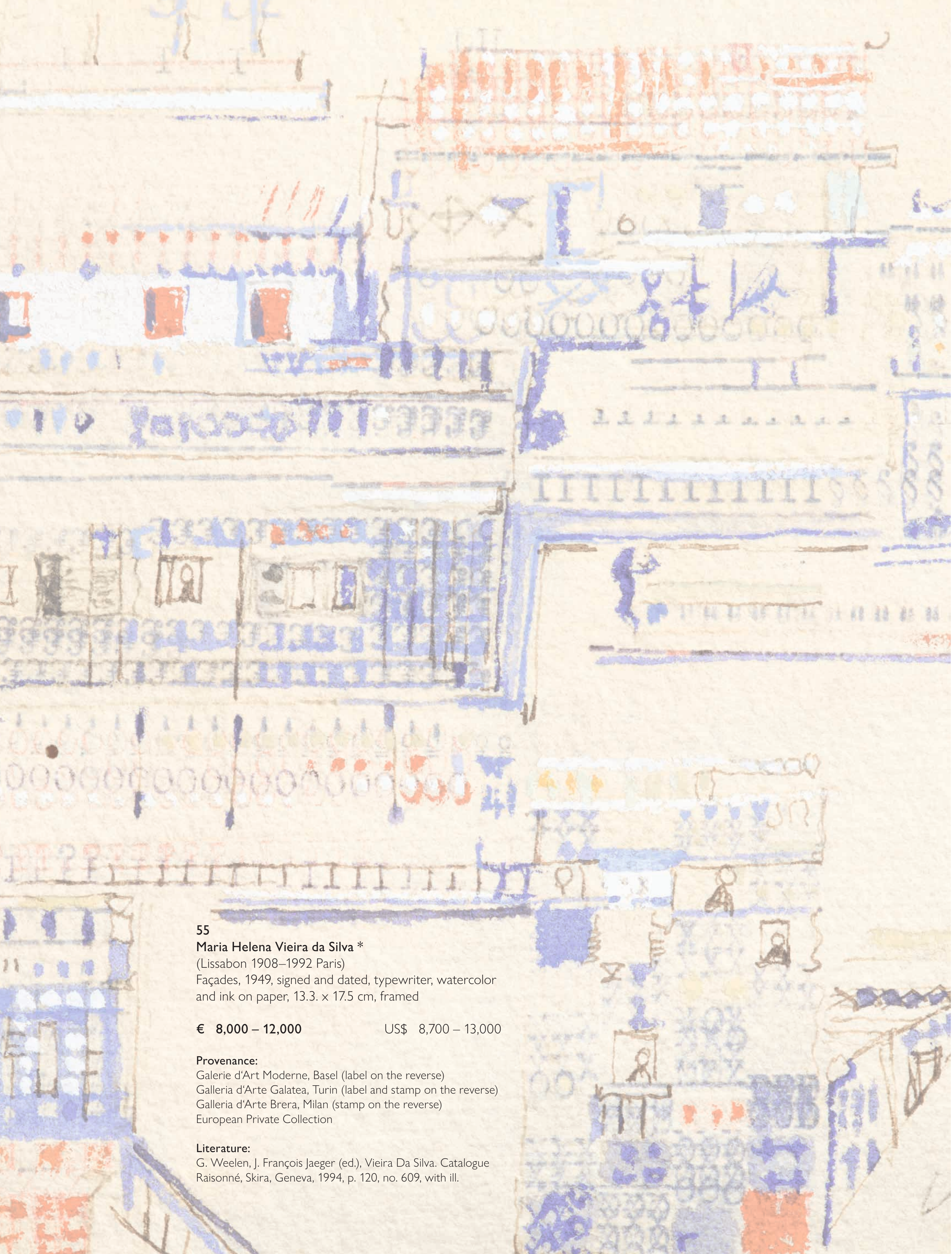
Rasmussen Collection, Paris (inscribed on the reverse)
Jean-Louis Roque, Paris (inscribed on the reverse)
Michel Couturier, Paris (label on the reverse)
European Private Collection
Galleria Blu, Milan
European Private Collection

Exhibited:

Paris, Wols. Cités et Navires, Galerie Michel Couturier, 15 May – 30 June 1964, exh. cat. no. 37
Frankfurt am Main, Wols. Gemälde, Aquarelle, Zeichnungen, Fotos, Frankfurter Kunstverein, 22 November 1965 – 2 January 1966, exh. cat. no. 149.
This exhibition later travelled to Wuppertal-Barmen, Kunst und Museumsverein, 8 January – 20 February 1966
Nancy, Wols, Musée des Beaux-Arts (in collaboration with the Goethe-Institut Nancy), 6 March – 13 April 1970, exh. cat. no. 25



WOLS



55

Maria Helena Vieira da Silva *

(Lissabon 1908–1992 Paris)

Façades, 1949, signed and dated, typewriter, watercolor and ink on paper, 13.3. x 17.5 cm, framed

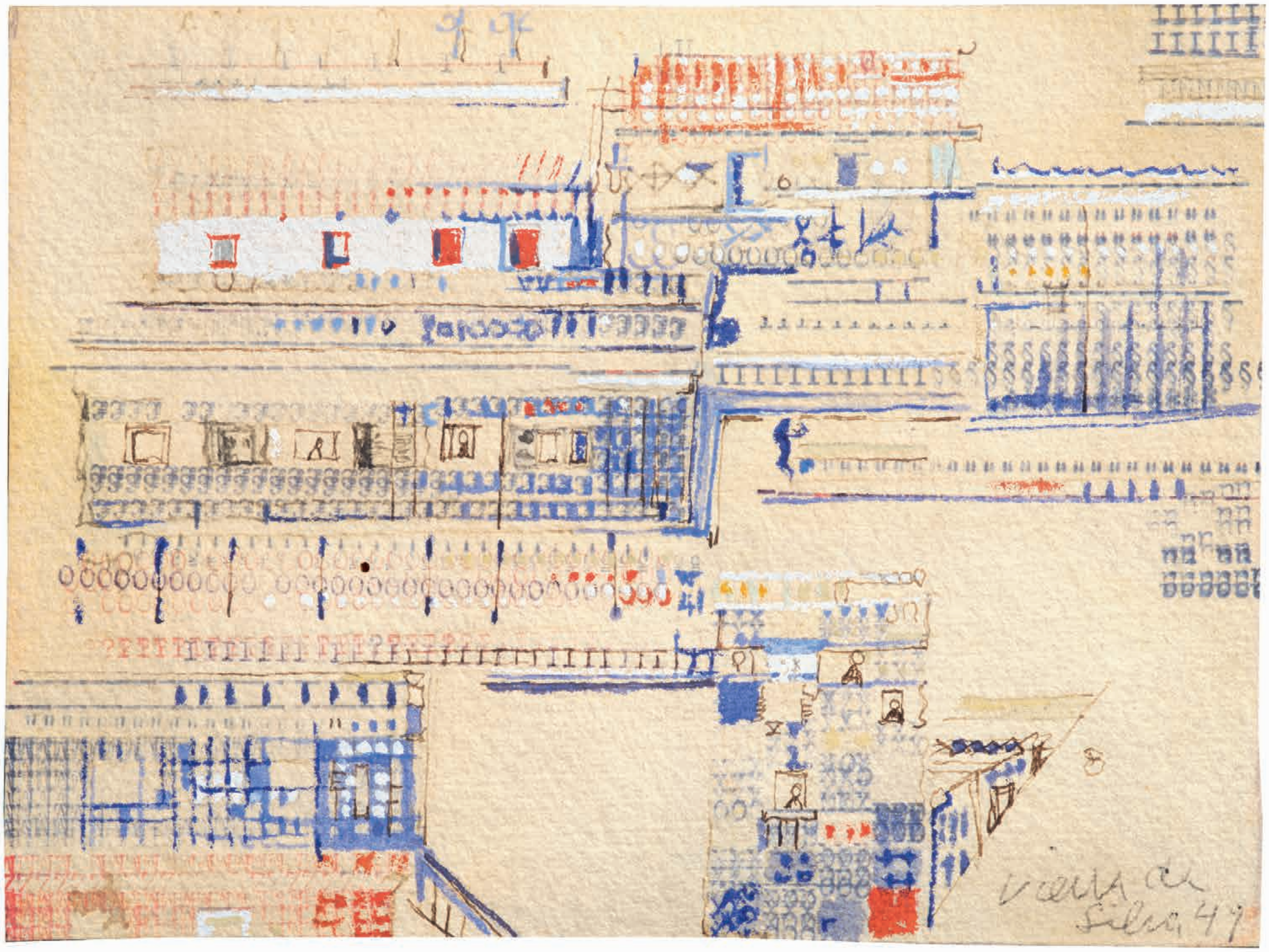
€ 8,000 – 12,000 US$ 8,700 – 13,000

Provenance:

Galerie d'Art Moderne, Basel (label on the reverse)
Galleria d'Arte Galatea, Turin (label and stamp on the reverse)
Galleria d'Arte Brera, Milan (stamp on the reverse)
European Private Collection

Literature:

G. Weelen, J. François Jaeger (ed.), Vieira Da Silva. Catalogue Raisonné, Skira, Geneva, 1994, p. 120, no. 609, with ill.


Vieira da
Silva 47

56

Sophie Taeuber-Arp

(Davos 1889–1943 Zurich)

Courant de lignes et lignes ouvertes, 1940, signed and dated *S. H. Taeuber-Arp 1.7.40, Nérac*, pencil on grey paper, 24.5 x 32.5 cm, framed

€ 15,000 – 20,000 US$ 16,200 – 21,600

This work is accompanied by a photo certificate of authenticity issued by Marguerite Arp

This work is registered in the Sophie Taeuber-Arp Research Project (STARP) and is published in the Online Oeuvre Catalogue

Provenance:

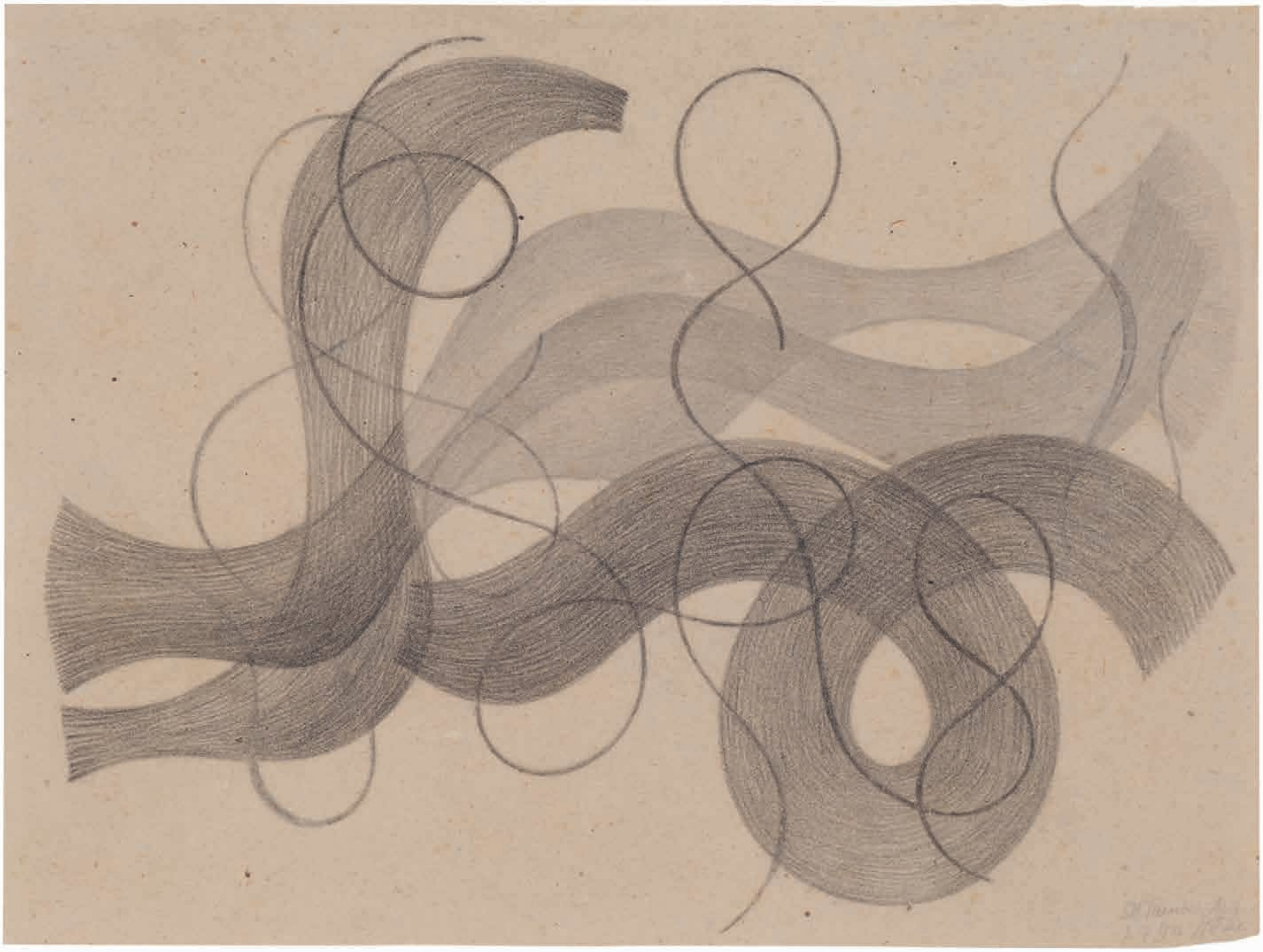
Marguerite Arp-Hagenbach Collection, Switzerland
Galleria d'Arte Vismara Arte Contemporanea (label on the reverse)
Galleria d'Arte Narciso, Turin (label on the reverse)
European Private Collection

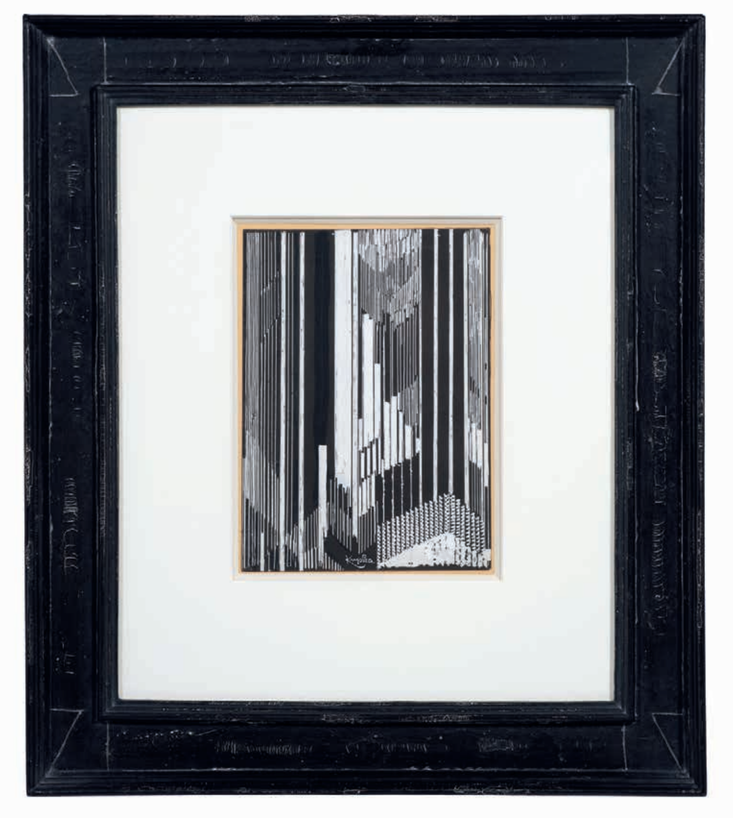
Exhibited:

Paris, Sophie Taeuber-Arp, Musée National d'Art Moderne, 24 April – 22 June 1964, p. 38, cat. no. 133 (label on the reverse)
New York, Sophie Taeuber-Arp, Albert Loeb & Krugier Gallery, 1970, exh. cat. p. 31, no. 36
Milan, Sophie Taeuber-Arp, Galleria Vismara Arte Contemporanea, 5 April – 4 May 1973, no. 32, ill.
Turin, Sophie Taeuber-Arp, Galleria Narciso, 13 October – 14 November 1973, exh. cat. pl. 28

Literature:

G. Schmidt (ed.), Sophie Taeuber-Arp, Holbein Verlag, Basel, 1948, no. 1940/9
B. Wismer (ed.), Sophie Taeuber-Arp, Zum 100. Geburtstag, Nel Centenario della nascita, Aargauer Kunsthaus, Aarau, 1989 Travelling exh. cat. in Aargau, 9 April – 15 May 1989, Lugano, Museo Cantonale d'Arte, 27 May – 16 July 1989, Museum der Stadt Ulm, 28 July – 3 September 1989, and Kunstmuseum Bochum, 16 September – 29 October 1989, p. 71, no. 82
Margit Staber (ed.), Sophie Taeuber-Arp, Éditions Rencontre, Lausanne, 1970, p. 107





57

František Kupka *

(Opocno, Böhmen,1871–1957 Puteaux)

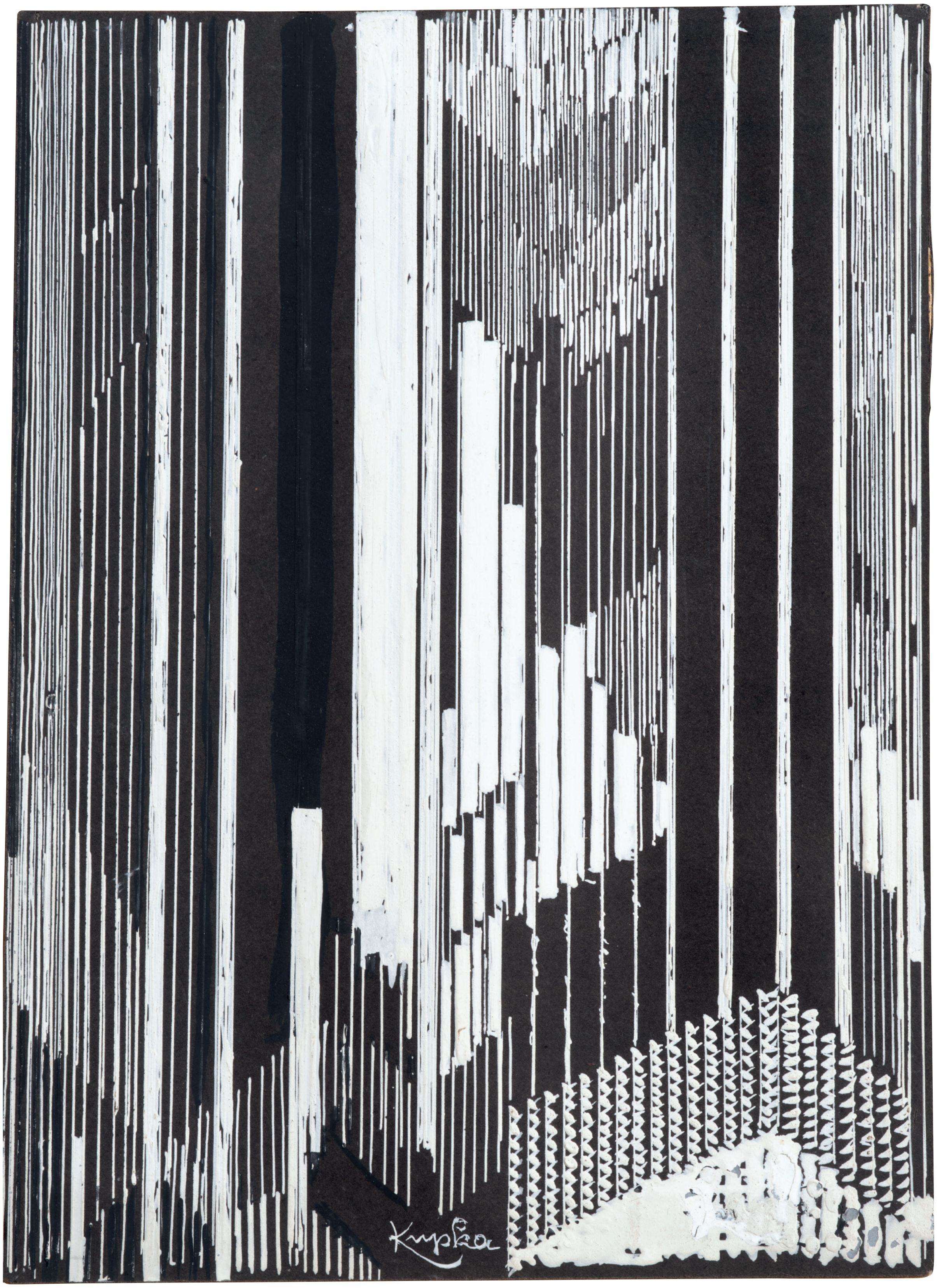
Le langage des verticales, 1921/1922, signed, gouache and ink on paper, 26.4 x 19 cm, framed

€ 30,000 – 40,000 US$ 32,500 – 43,300

Provenance:
Galerie Karl Flinker, Paris (label on the reverse)
Arthur Tooth & Sons Galleries, London (label on the reverse)
Christiane Sinelle, Paris
Waddington Galleries, London (label on the reverse)
European Private Collection

Exhibited:
Paris, Kupka, Galerie Povolozky, 1921

Literature:
L. Arnould-Grémilly (ed.), Frank Kupka-Quleques Peintres, Jacques Povolozky & Cie Editeurs, Paris, 1922, p. 15, with ill.
H. Richter (ed.), Von Linie und Farbe: Kubismus, Orphismus, Futurismus, Frühe Abstraktion, Suprematismus, Konstruktivismus, Bauhaus, Dadaismus, Stolz, Berlin, 2006, n. p.

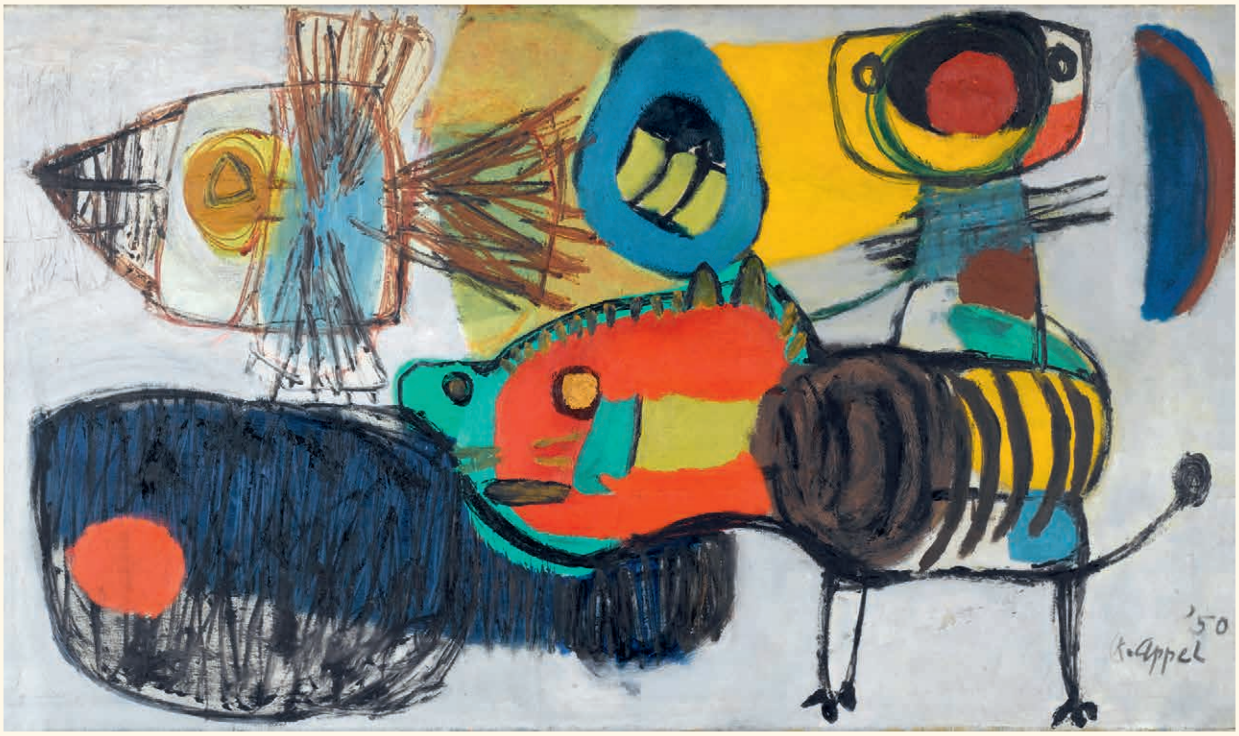

Kupka

We find traces of imaginary worlds in the works of Joan Miró. Both light-hearted and pensive, the Catalan artist stated that he was inspired by his emotions and that he understood nothing about the theory of art. A melancholy rebel, he considered reality to be an accessory of the imagination, so that all he had around him was reduced to an optional, to be translated into a form extraneous to the referent. One could say that he intended to separate objectivity from mere representation, giving reality the opportunity to generate new and manifold interpretations.

His sometimes cryptic poetics were based on the magic of a style capable of reducing reality to a collection of allusions. Everything had to be determined by rotating metaphors, while invention had to sustain the image, in order to give it continuity beyond the degeneration of any kind of ultimate goal. Therefore, his imagery can be seen as metaphors, arabesques, as the enfolding of a soul that was integrated with reality for a privilege conceded only to poetry. This privilege consists in being above the principle of any contradiction, stating that life has meaning, but is also absurd, helping you understand a mysterious image by using a paradox, just as a colour or a pencilled line can express both joy and desperation.

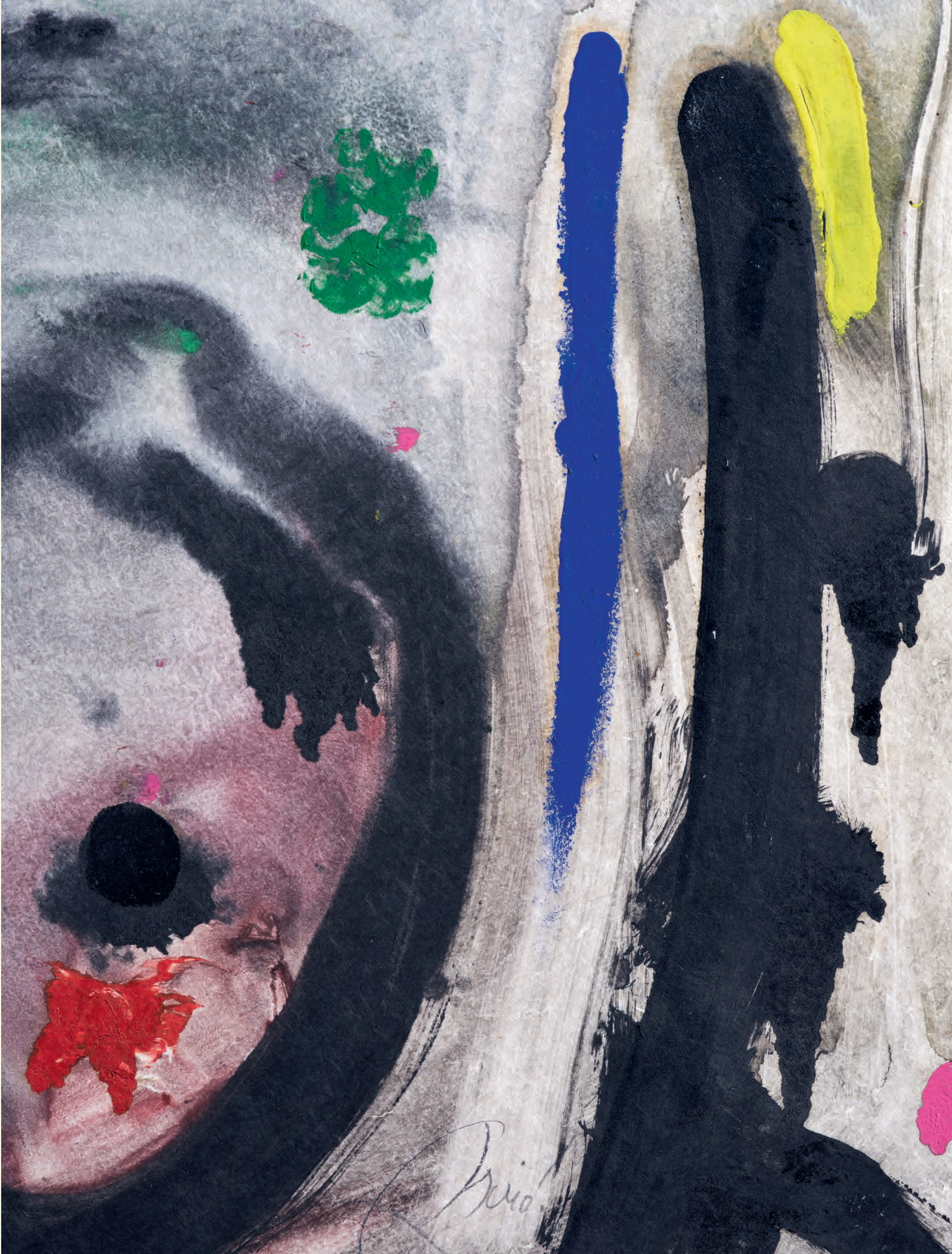
For the artist, pigments and creativity are the segments marking the various stages of his existence. Through his anecdotal painting and a sea of images that seem to germinate from hidden vibrations, Miró has given us an original interpretation of the world, reducing emotions out of all proportion compared with reality, to something like a dream to be lived within the mysterious space of an untranslatable script. It is as though his eye ran along the surface of the world at the speed of a spaceship and that everything seemed immensely impenetrable - as if he only had time to sketch a few rapid lines, with his hand moving like the pen on a seismograph that has gone out of control. Or, in a silent, nocturnal setting, it seems as though time has rolled down the stairs of the days; and, thinking of the past, he seems to linger on the doorstep of an unknown horizon in premeditated expectation, hoping that someone will put the strips of melancholy at the corners of the world into some kind of order.

Franco Basile



Karel Appel, La Promenade, 1950, oil on canvas, Paris, Centre Pompidou-CNAC-MNAM

© bpk | CNAC-MNAM | Georges Meguerditchian, Karel Appel Foundation / Bildrecht, Vienna, 2024



58

Joan Miró *

(Montroig 1893–1983 Palma de Mallorca)
Untitled, 1977, signed, oil, monotype on Japan paper laid down on canvas, 48.5 x 58 cm, framed

€ 120,000 – 160,000 US$ 129,900 – 173,100

This work has been registered by the A. D. O. M. (Association pour la Défense de l'Oeuvre de Joan Miró) and is accompanied by a photo certificate of authenticity signed by Jacques Dupin, dated May 10, 2005

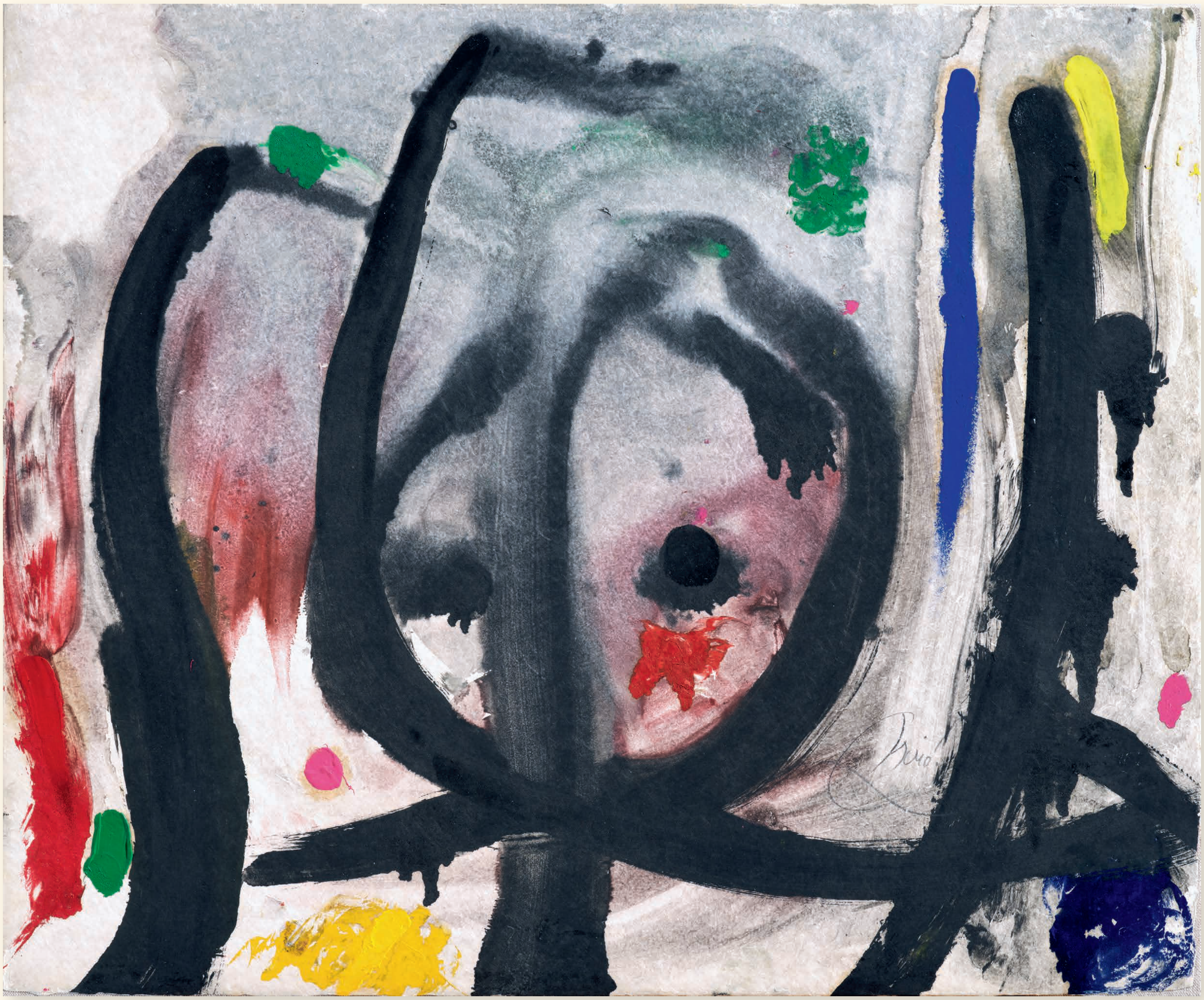
This work is accompanied by a photo certificate signed by Ariane Lelong-Mainaud (A. D. O. M.) dated March 22, 2012

Provenance:
Galleria Il Castello, Milan
European Private Collection
Sale, Dorotheum Vienna, 28 November 2012, lot 1232
European Private Collection

Exhibited:
Milan, Miró: quando il Cielo fa..., Galleria Il Castello, March – April 2006, exh. cat. no. 21, p. 50, with ill.
Shanxi, Joan Miró: Memories and Dreams – Miro's Garden, Contemporary Art Museum, 18 September – 10 December 2022 then Beiqiu Museum of Contemporary Art, 19 December 2022 – 5 March 2023

© Successò Miró, Bildrecht, Vienna, 2024

The artwork exhibited during the retrospectives in China: Shanxi, Joan Miró: Memories and Dreams – Miro's Garden, Contemporary Art Museum, 18 September – 10 December 2022
Beiqiu Museum of Contemporary Art, 19 December 2022 – 5 March 2023



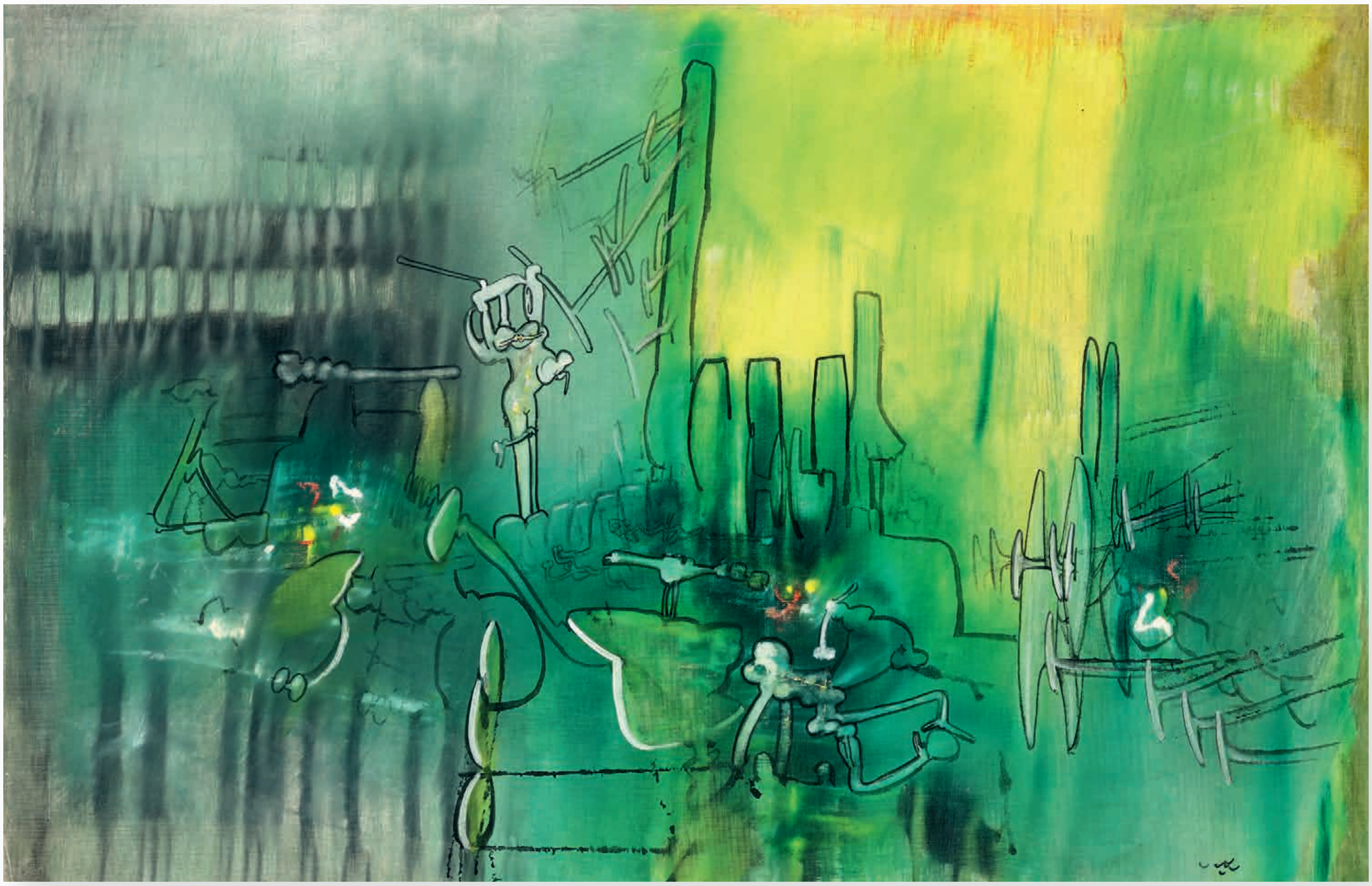
59

Roberto Sebastian Matta *
(Santiago, Chile 1911–2002 Civitavecchia, Italy)
Libertà, 1967–68, monogrammed, oil on canvas,
69 x 105.5 cm, framed

€ 30,000 – 40,000 US$ 32,500 – 43,300

This work is registered in the Archives de l'Oeuvre de Matta, Paris and is accompanied by a copy of the photo certificate of authenticity

Provenance:
Galleria Annunciata, Milan (label on the reverse)
Galleria d'Arte il Castello, Milan (label on the reverse)
Galleria d'Arte Cafiso, Milan
Sale, Dorotheum Vienna, 9 June 2015, lot 578
European Private Collection



> *“I sought a new technique that would be more automatic as when a seed of a sapling is planted and the forces of nature are counted on to do the rest.”*
>
> Man Ray
> 1963

Surrealism-as it had been before the war-was no longer King. Surrealist ideology had been superseded by Existentialism (Jean-Paul Sartre now commanded the most attention, not André Breton). And in the art world a source of bewilderment for Man Ray and various others in his group, Surrealist imagery suddenly took a back seat to Abstraction.

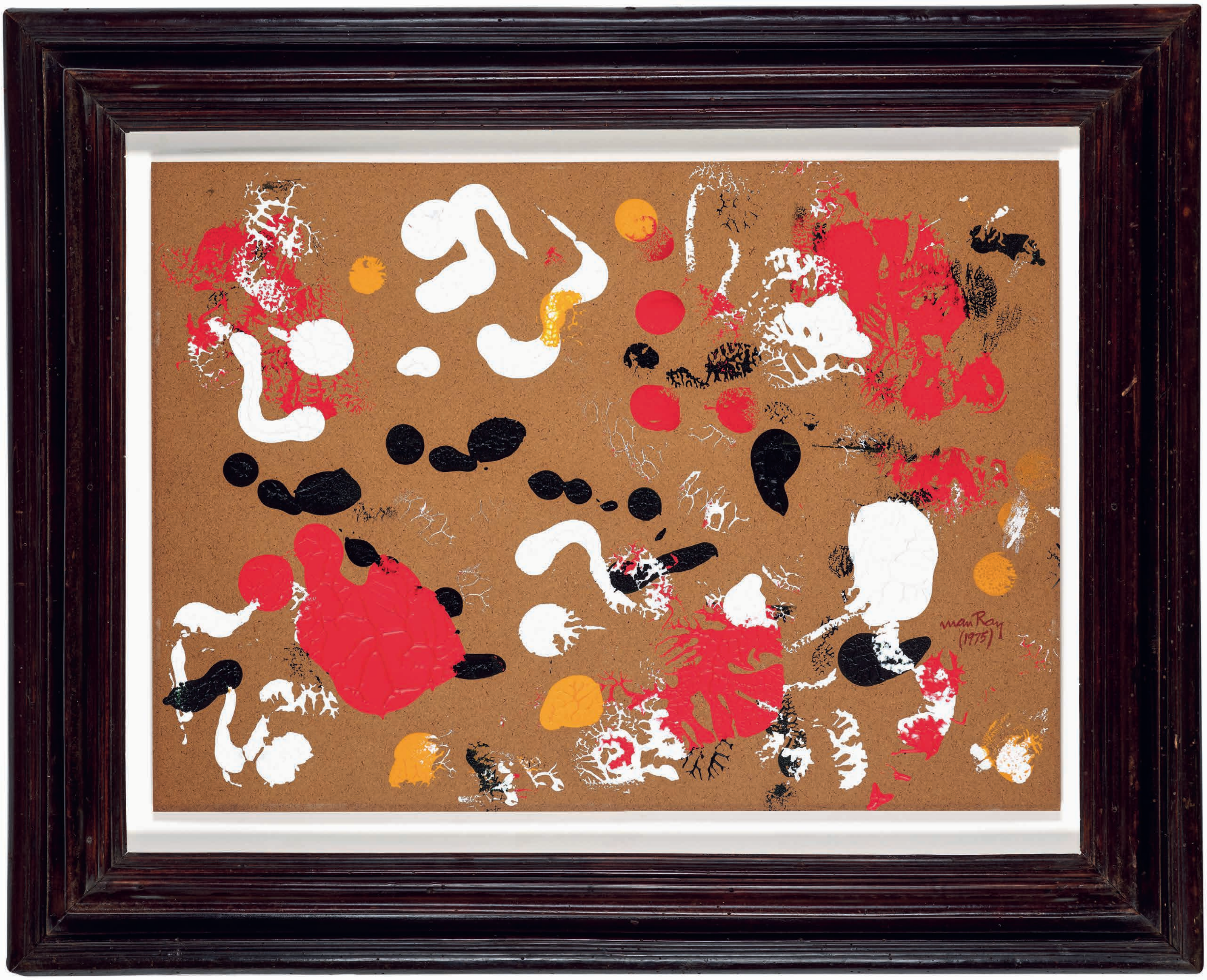
60
Man Ray *
(Philadelphia 1890–1976 Paris)
Natural painting, signed and dated Man Ray (1975), acrylic on masonite, 48.7 x 69.7 cm, framed

€ 30,000 – 50,000 US$ 32,500 – 54,100

Provenance:
Galleria Il Fauno, Turin
Galleria Comilo d‘Affitto, Florence
Acquired be the present owner circa 2014

Exhibited and published:
Man Ray: 1890–1976, Ronny von de Velde, Antwerp 1994, no. 442 with illustration

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work under the reference number 00421-P-2024 and that this work will be included in the Catalogue of Paintings of Man Ray, currently in preparation.


man Ray
(1975)

61

Pablo Picasso *

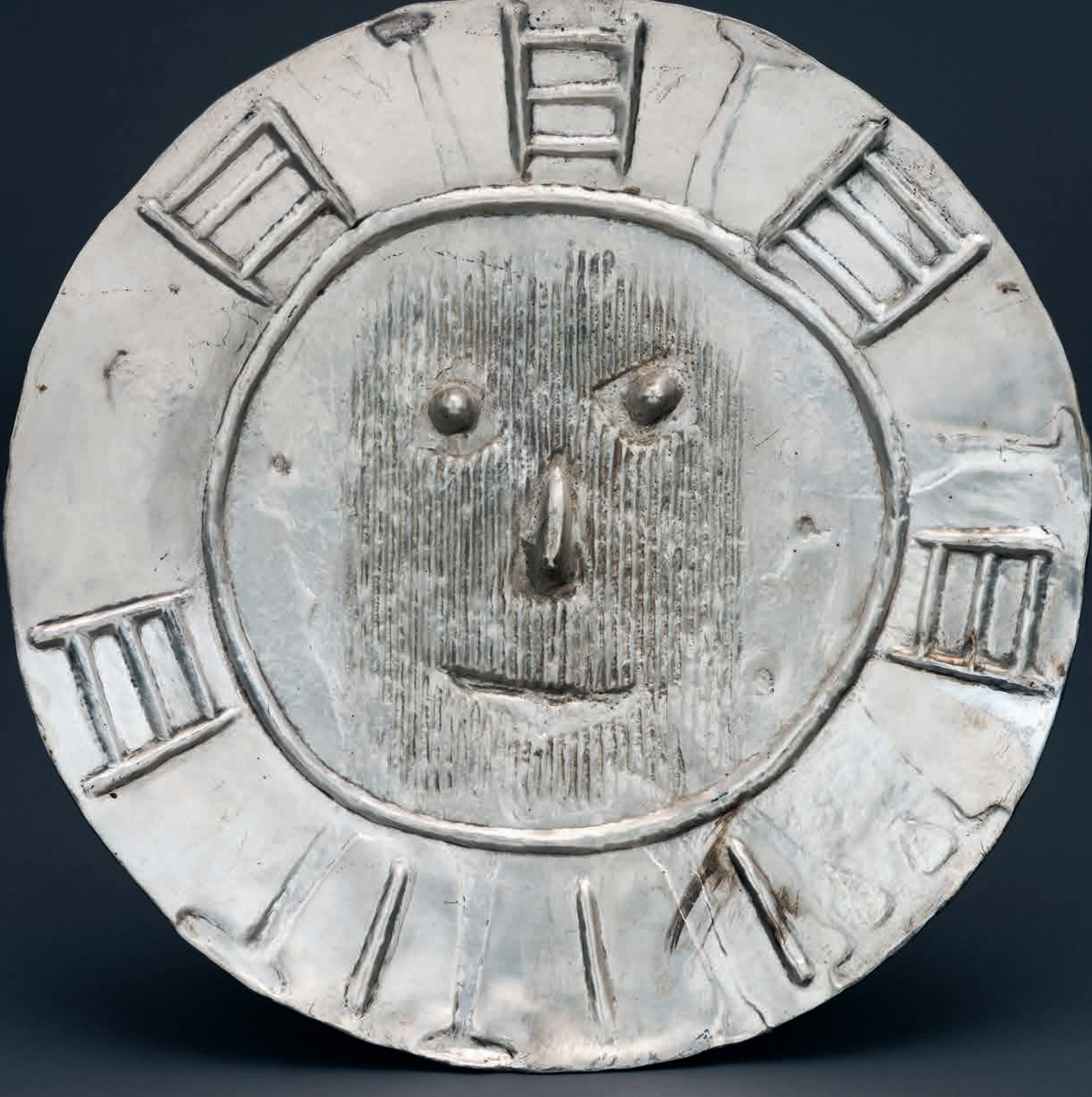
(Malaga 1881–1973 Mougins)

Face on corrugated cardboard, 1956, silver, signature stamp, no. 3 from the edition of 20 examples, Diam. 42 cm. A.R. 322

€ 25,000 – 35,000 US$ 27,100 – 37,900

Provenance:
Private Collection, Northern Germany

Literature:
George Bloch, Pablo Picasso, Catalogue de l'œuvre gravé céramique, 1949–1971, Vol. III, Bern 1972, no. 111, p. 97 (here the: white earthenware version)
Alain Ramié, Picasso, Catalogue of the edited ceramic works, 1947–1971, Vallauris, 1988, no. 322, p. 164 (here the: white earthenware version
Claire Siaud & Pierre Hugo, Bijoux d'artistes, Hommage à François Hugo, Aix-en-Provence, 2001, no. 1438, p. 181 (here the: gold version)

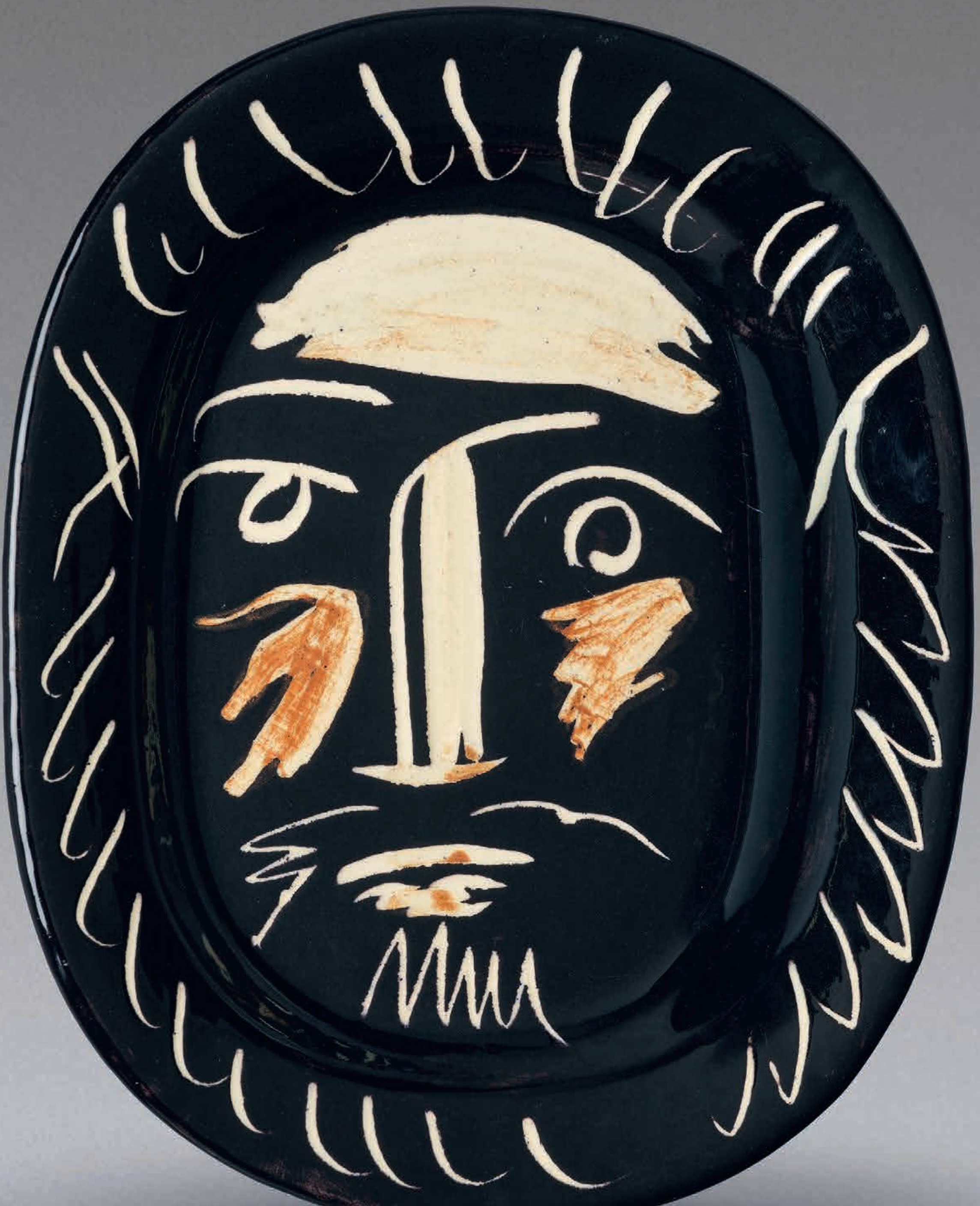


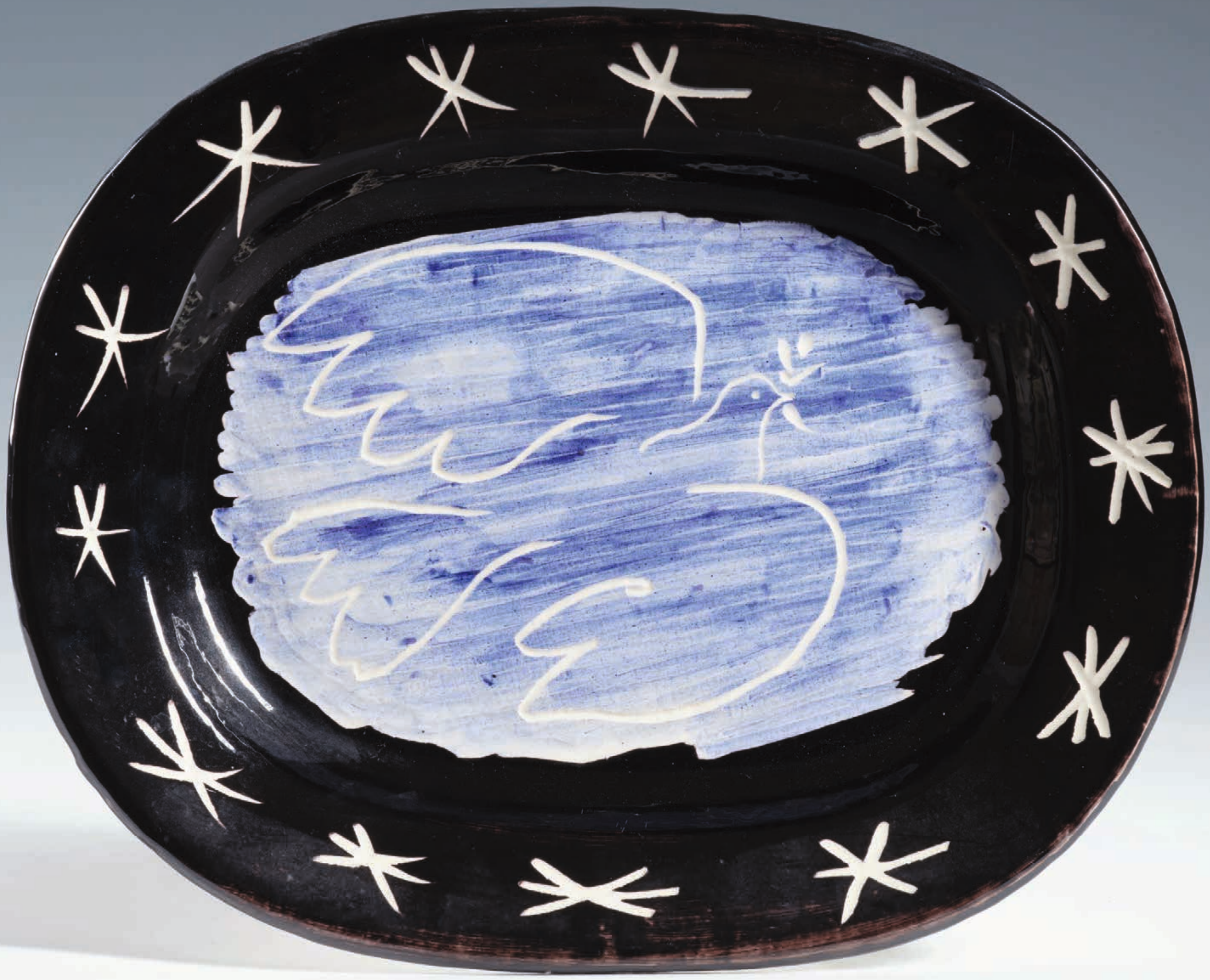
62
Pablo Picasso *
(Malaga 1881–1973 Mougins)
Man's face, 1953, white earthenware clay, decoration in engobes, knife engraved under glaze, inscribed Edition Picasso, stamped d'après Picasso and Madoura plein feu, from the edition of 50 examples, 39 x 32 cm

€ 8,000 – 12,000 US$ 8,700 – 13,000

Provenance:
Private Collection, Northern Germany

Literature:
Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 203, p. 110, with col.-ill.





63

Pablo Picasso *

(Malaga 1881–1973 Mougins)

Bright dove, 1953, white earthenware clay, decoration in engobes, knife engraved under glaze, inscribed Edition Picasso, stamped d'après Picasso and Madoura Plein Feu, unnumbered, from the edition of 400 copies, 30.2 x 37.7 cm

€ 9,000 – 12,000 US$ 9,700 – 13,000

Provenance:
European Private Collection

Literature:
A. Ramié (ed.), Picasso. Catalogue of the edited ceramic Works 1947–1971, Galerie Madoura, Paris 1988, p. 118, no. 218 with ill.

64

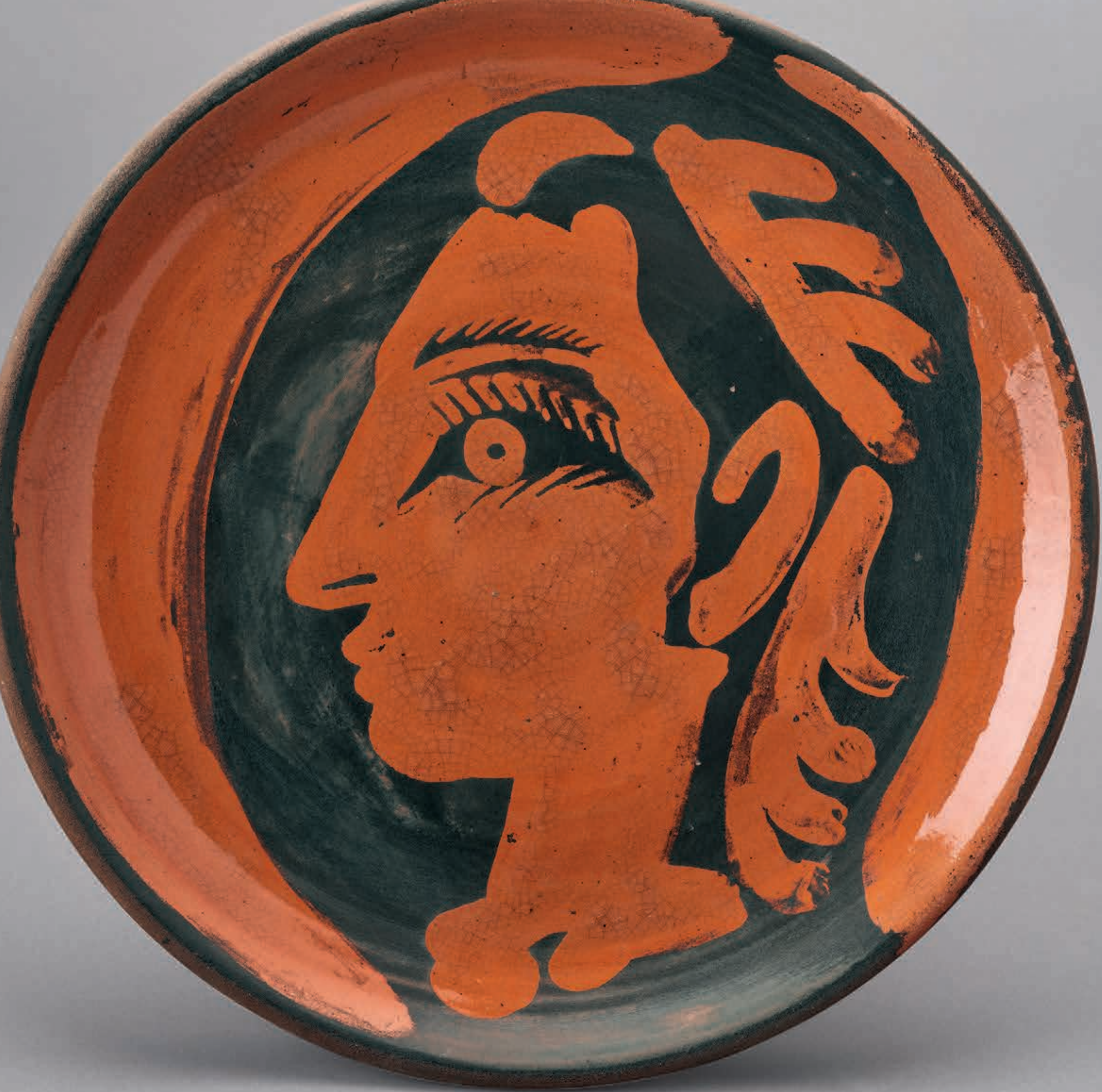
Pablo Picasso *

(Malaga 1881–1973 Mougins)
Jacqueline's profile, 1962, red earthenware clay, glaze decoration, knife engraved, stamped Edition Picasso and Madoura plein feu, no. 37 from the edition of 100 examples, Diam. 35.5 cm.

€ 7,000 – 9,000 US$ 7,600 – 9,700

Provenance:
Private Collection, Northern Germany

Literature:
Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 457, p. 241 with col.-ill.



65

Pablo Picasso *

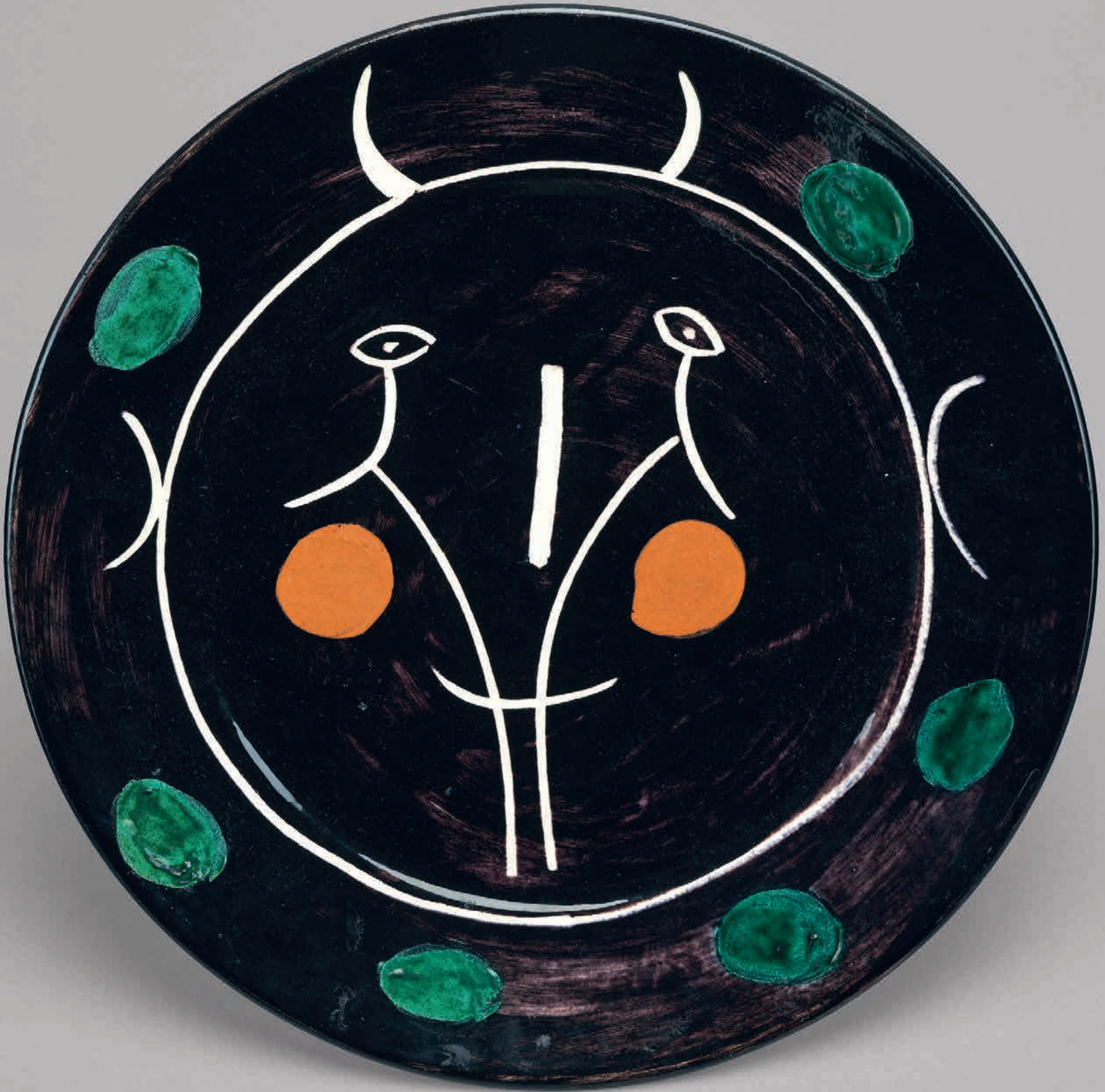
(Malaga 1881–1973 Mougins)

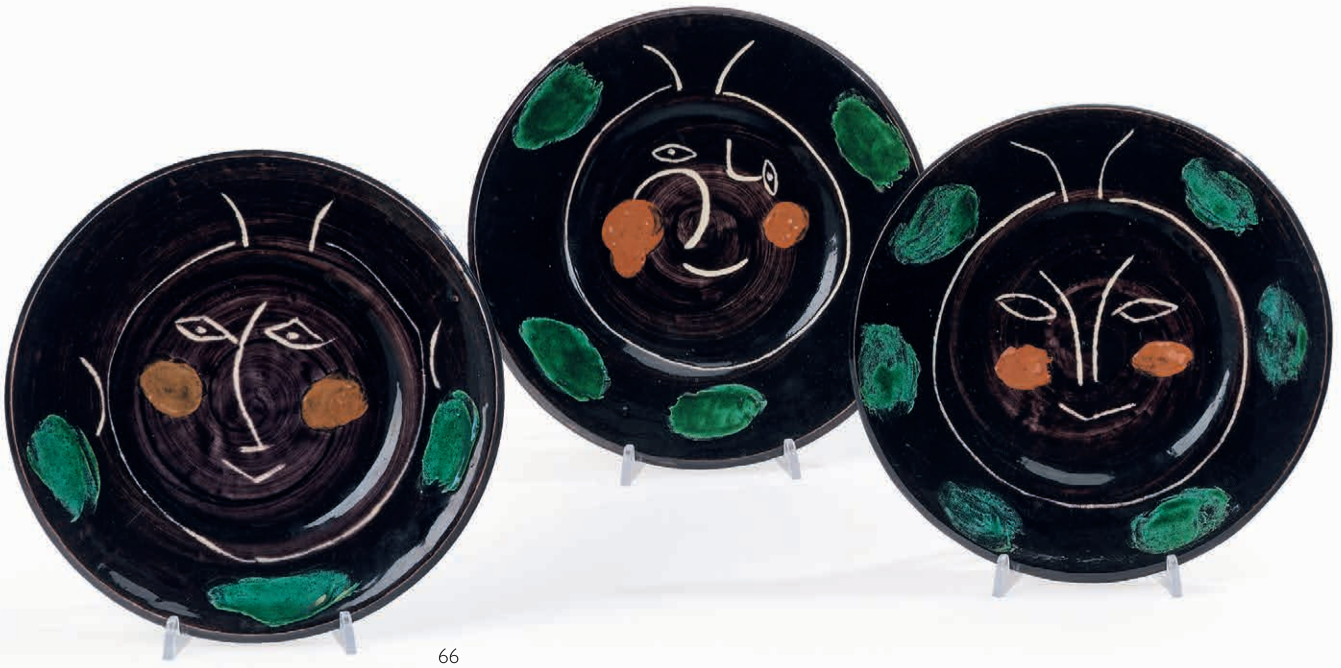
Black face service, 1948, white earthenware clay, decoration in engobes, knife engraved under glaze, inscribed Edition Picasso, stamped Edition Picasso and Madoura plein feu, from the edition of 100 examples, Diam. 42 cm.

€ 4,000 – 6,000 US$ 4,300 – 6,500

Provenance:
Private Collection, Northern Germany

Literature:
Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 35, p. 36 with, col.-ill.





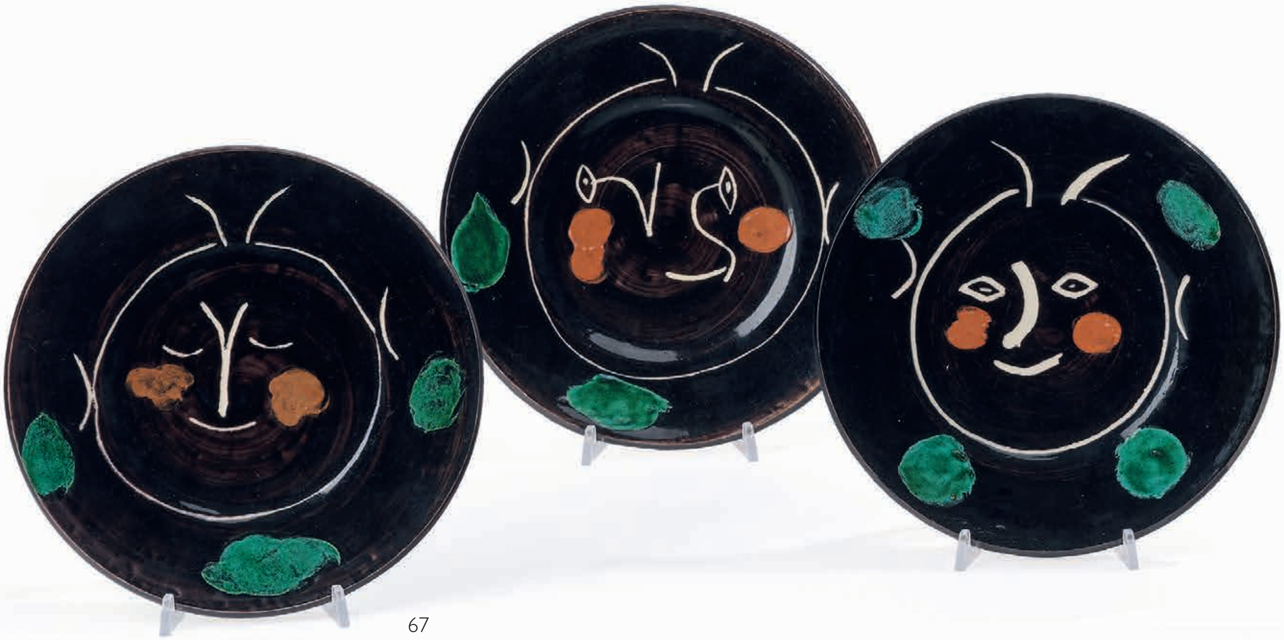
66

66
Pablo Picasso *
(Malaga 1881–1973 Mougins)
Black face service, 1948, white earthenware clay, decoration in engobes, knife engraved under glaze, stamped Edition Picasso and Madoura plein feu, from the edition of 100 examples, each Diam. 24.5 cm (6)

€ 18,000 – 24,000 US$ 19,500 – 26,000

Provenance:
Private Collection, Northern Germany

Literature:
Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 39, 42, 44, 45, 46, 47, p. 38–39, each with col. ill.



67

66

67

Pablo Picasso *

(Malaga 1881–1973 Mougins)

Black face service, 1948, white earthenware clay, decoration in engobes, knife engraved under glaze, from the edition of 100 examples, each Diam. 24.5 cm (6)

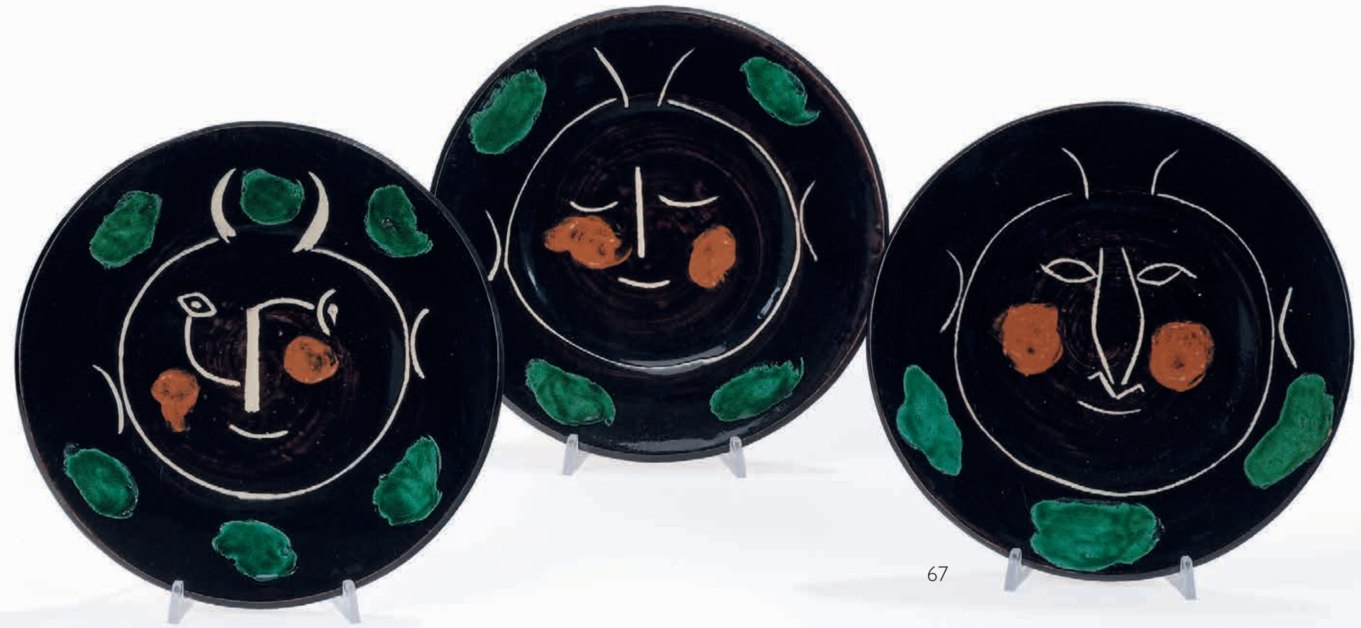
€ 20,000 – 30,000 US$ 21,600 – 32,500

Provenance:

Private Collection, Northern Germany

Literature:

Alain Ramié, Picasso, Catalogue of the edited ceramic works 1947–1971, Paris 1988, no. 36, 37, 38, 40, 41, 43, p. 38–39, each with col. ill.



67

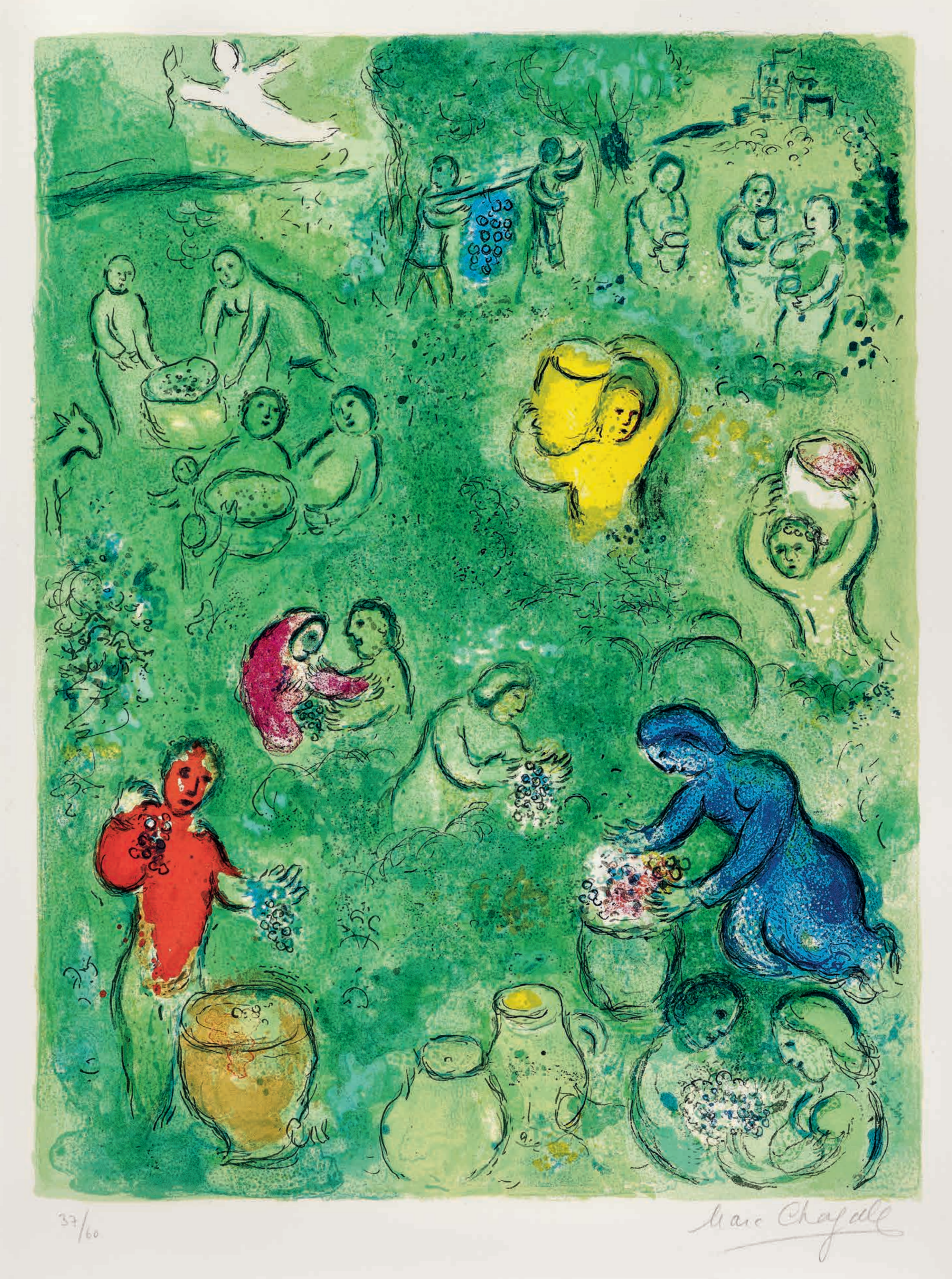
68

Marc Chagall *

(Witebsk 1887–1985 Saint Paul de Vence)

Les Vendanges (from: Daphnis & Chloe), 1961, lithograph in colors on Arches wove paper, signed Marc Chagall, no. 37 from the edition of 60 impressions (there was also an unsigned edition of 250 without margins), image size 42.2 x 32.4 cm, sheet size 53.5 x 38 cm, printed by Mourlot/Paris and published by Tériade Editeur/Paris, Mourlot 322, Cramer (books) 46

€ 16,000 – 20,000 US$ 17,300 – 21,600



37/60
Marc Chagall

69
Graham Sutherland *
(Streatham, London 1903–1980 Kent)
Mantis, 1963, signed and dated; monogrammed, titled and dated on the reverse, oil on canvas, 65 x 54 cm, framed

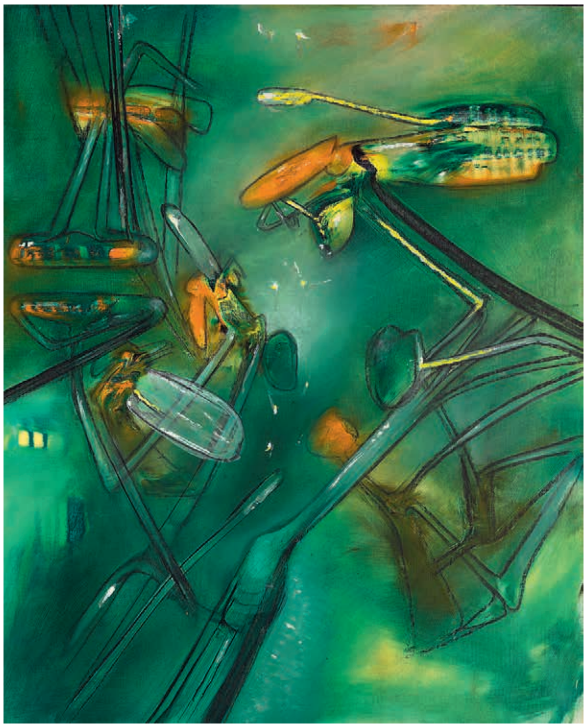
€ 35,000 – 50.000 US$ 37.900 – 54.100

This work is registered in the Archivio delle Opere di Graham Sutherland curated by the Galleria Ruggerini & Zonca, Milan and is accompanied by a photo certificate of authenticity

Provenance:
Paul Rosenberg & Co. Gallery, New York (label on the reverse)
Galleria Gissi, Turin (label on the reverse, faded)
Galleria La Bussola, Turin (label on the reverse)
Galleria Il Fauno, Turin (label on the reverse)
M. Carafoli Bozzalla Collection, Turin (inscribed on the reverse)
Galleria Ruggerini & Zonca, Milan (stamp on the certificate, dated 1993)
Galleria Farsetti Arte, Prato
European Private Collection (acquired from the above by the present owner)

Exhibited:
Locarno, Graham Sutherland, PInacoteca Comunale Casa Rusca, 2 April – 29 May 1988, exh. cat. p. 70
Antibes, Graham Sutherland, une rétrospective, Musée Picasso, 29 June – 11 October 1998, exh. cat. p. 77, no. 136, with ill.

Literature:
F. Arcangeli (ed.), Graham Sutherland, F. lli Fabbri Editore, Milan, 1973, no. 138, with ill.

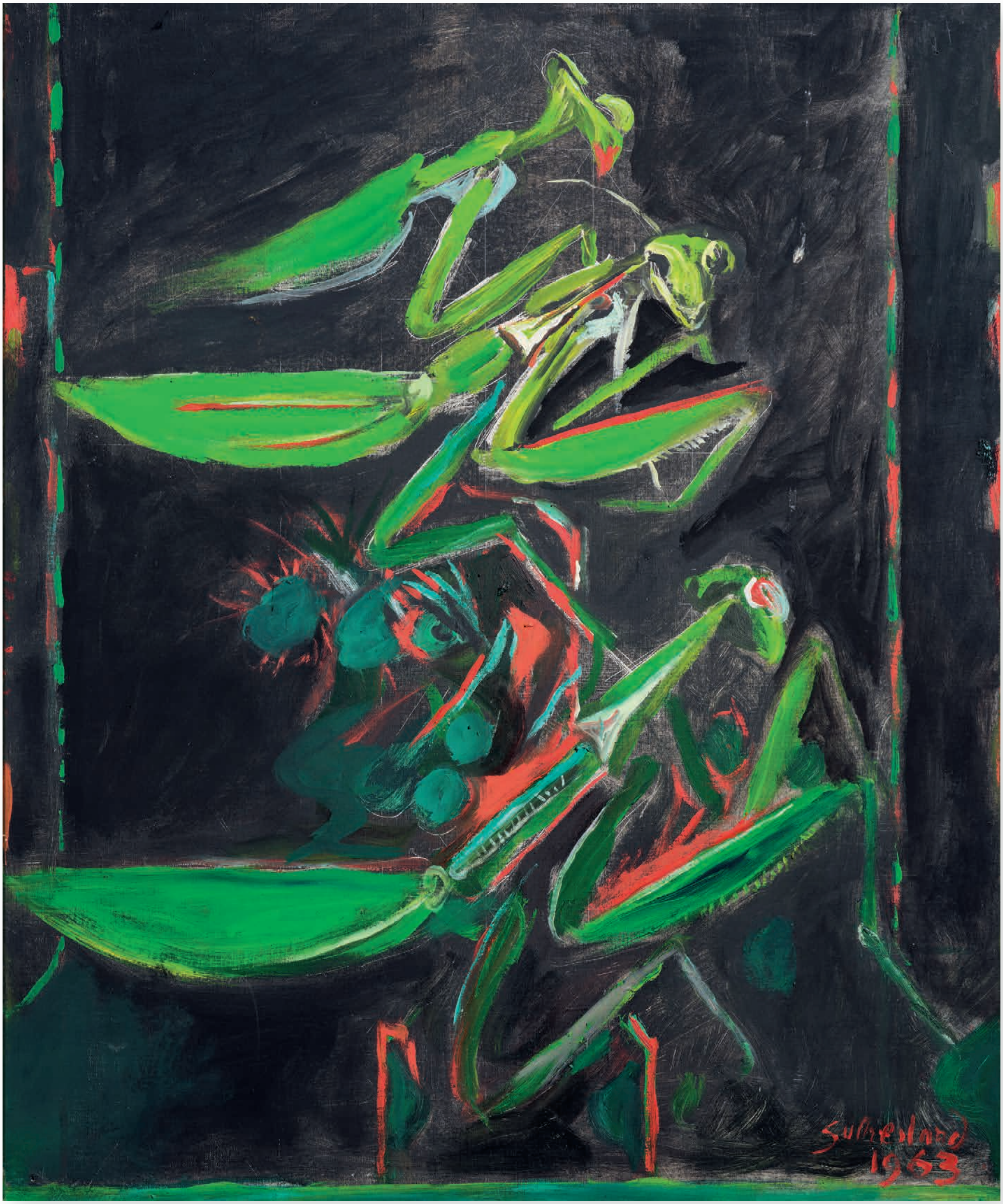

© Christie's Images London/Scala, Florence, Bildrecht, Vienna 2024

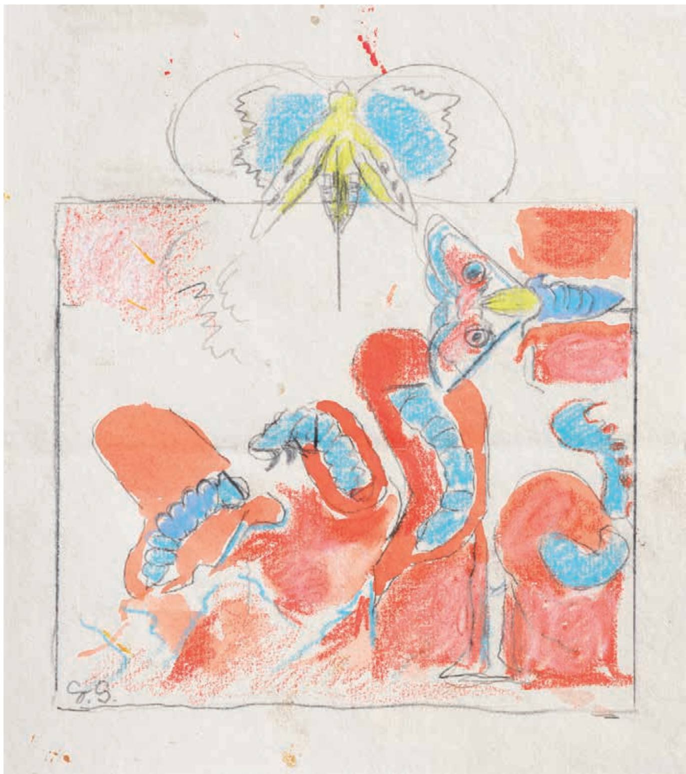
Roberto Sebastian Matta, Branche, 1956

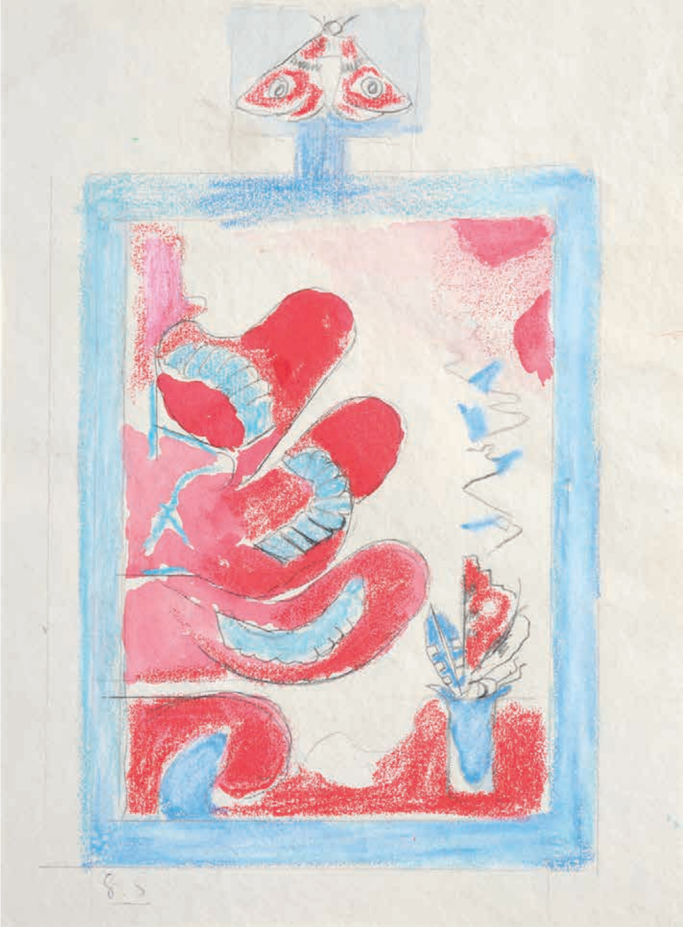
Serenity is, for Sutherland, only apparent or short-lived; he himself soon discovers that beneath the outward appearance of a nature so full of sounds and colours that it might show off his own joie de vivre, lies a tough struggle for survival. Plants and animals alike are equipped with instruments of offence and defence; they protect themselves with a kind of armour, often made of hard scales, they take on a ferocious appearance or arm themselves with spikes and quills.

These observations gave rise to his gigantic insects, such as Mantis of 1953 (…) creatures that belong to the animal world but that his anthropomorphic vision transforms into hybrids, suspended between human, vegetable, animal and mechanical dimension, metamorphic forms of universal life, a 'bestiary' that reminds us of the immense vitality of a nature we will not escape. (Arcangeli 1973: 6)

A. Zetti (ed.), Graham Sutherland e la metamorfosi delle forme in Elephant & Castle, n. 3 - Natura e metamorfosi, April 2011, p. 21, no. 9, with ill.


Sutherland
1963





70

Graham Sutherland *

(Streatham, London 1903–1980 Kent)

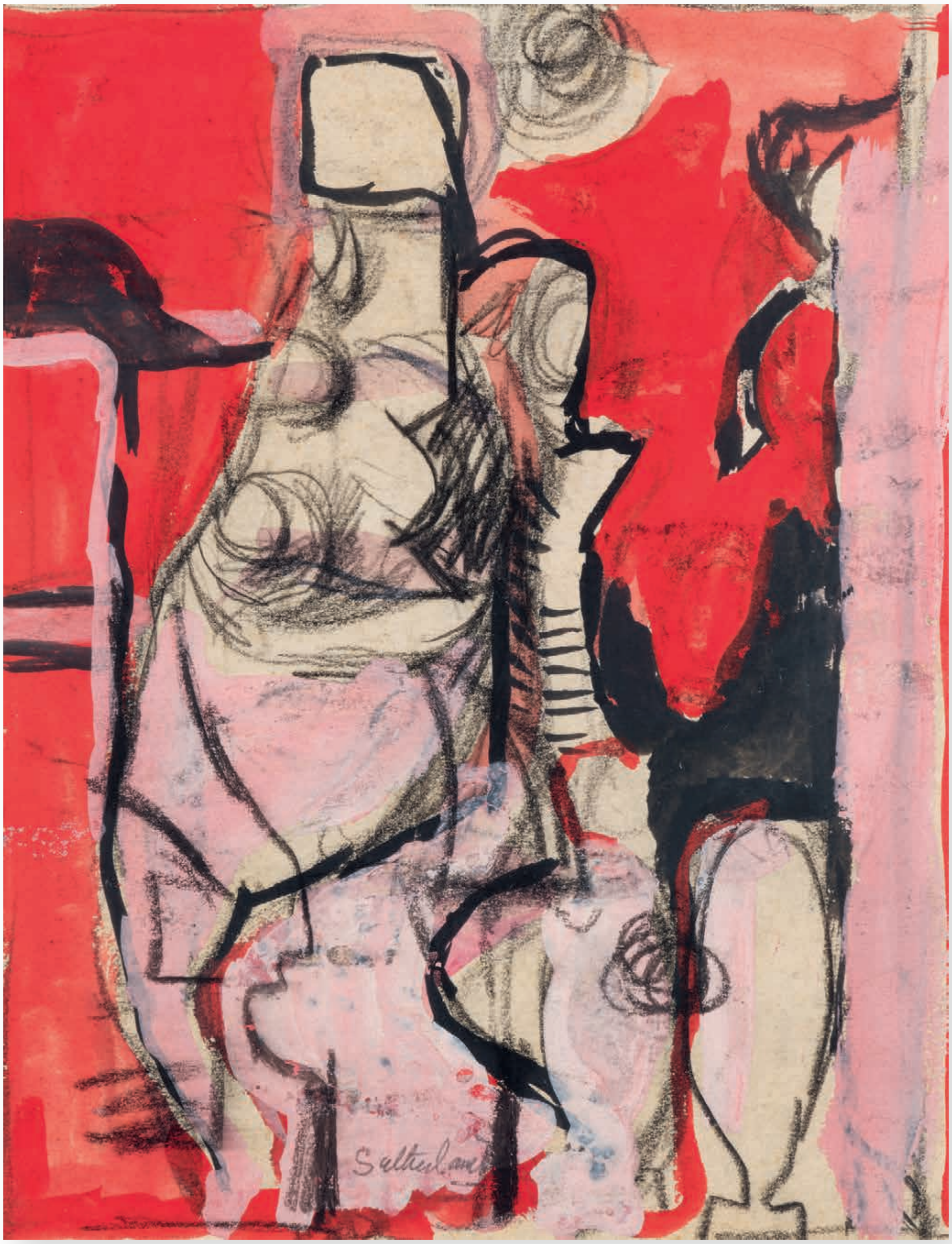
La Chenille: Study for „Le Bestiaire ou Cortège d'Orphée. Apollinaire" (lot consisting of 2 works), 1979, monogrammed on each sheet, pencil and watercolor on paper, 23 x 20.5 and 28 x 20.5 cm, framed

€ 5,000 – 8,000 US$ 5,400 – 8,700

These works are accompanied by a two photo certificate of authenticity issued by Kathleen Sutherland

Provenance:
European Private Collection

Note:
Le Bestiaire ou Cortège d'Orphée was the last set of prints which Sutherland made before his death in Februaury 1980. Sutherland began gouache studies in the summer of 1978 and made the plates for the prints, which are in colour, at his house in Menton from December 1978 to November 1979



71

Graham Sutherland *

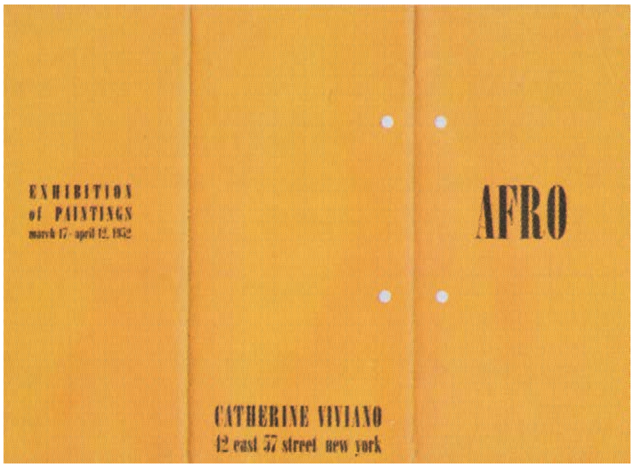
Origins of the land (study), 1950, signed, pen, ink and gouache on paper, 22 x 16.6 cm, framed

€ 4,500 – 6,500 US$ 4,900 – 7,000

This work is registered in the Archivio delle Opere di Graham Sutherland curated by the Galleria Ruggerini & Zonca, Milan and is accompanied by a photo certificate of authenticity

Provenance:
Galleria Ruggerini & Zonca Arte Moderna e Contemporanea, Milan
European Private Collection

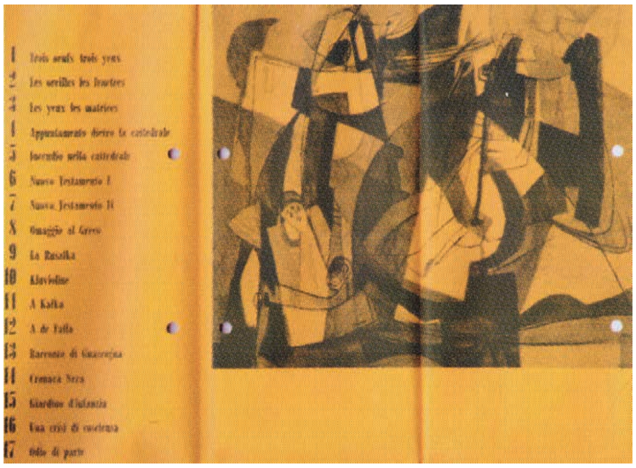
Note:
With incorrect measurements reported on the certificate



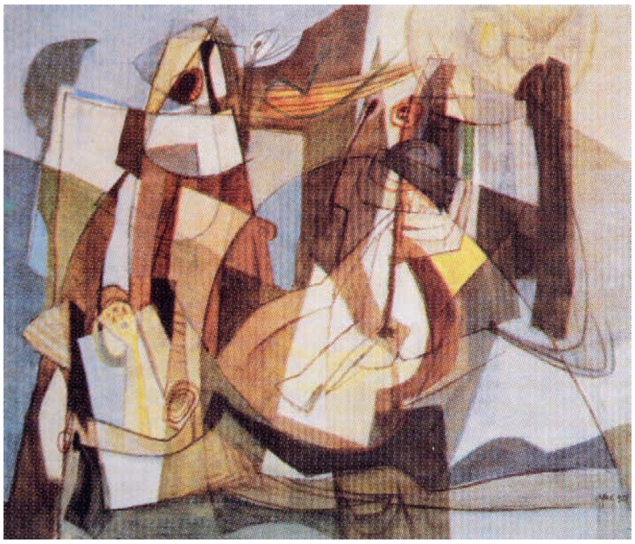
EXHIBITION
of PAINTINGS
march 17 - april 12, 1952

AFRO

CATHERINE VIVIANO
12 east 57 street new york



1 Trois oeufs trois yeux
2 Les oreilles les fractes
3 Les yeux les matrices
4 Appuntamento dietro la cattedrale
5 Incendio nella cattedrale
6 Nuovo Testamento I
7 Nuovo Testamento II
8 Omaggio al Greco
9 La Rusalka
10 Klavioline
11 A Kafka
12 A de Falla
13 Racconto di Guascogna
14 Cronaca Nera
15 Giardino d'infanzia
16 Una crisi di coscienza
17 Odio di parte



72

Afro Basaldella *

(Udine 1912–1976 Zurich)

Study for „Les yeux les matrices", 1951, signed and dated; dated and titled on the reverse, charcoal on paper laid down on canvas, 120 x 142 cm, framed

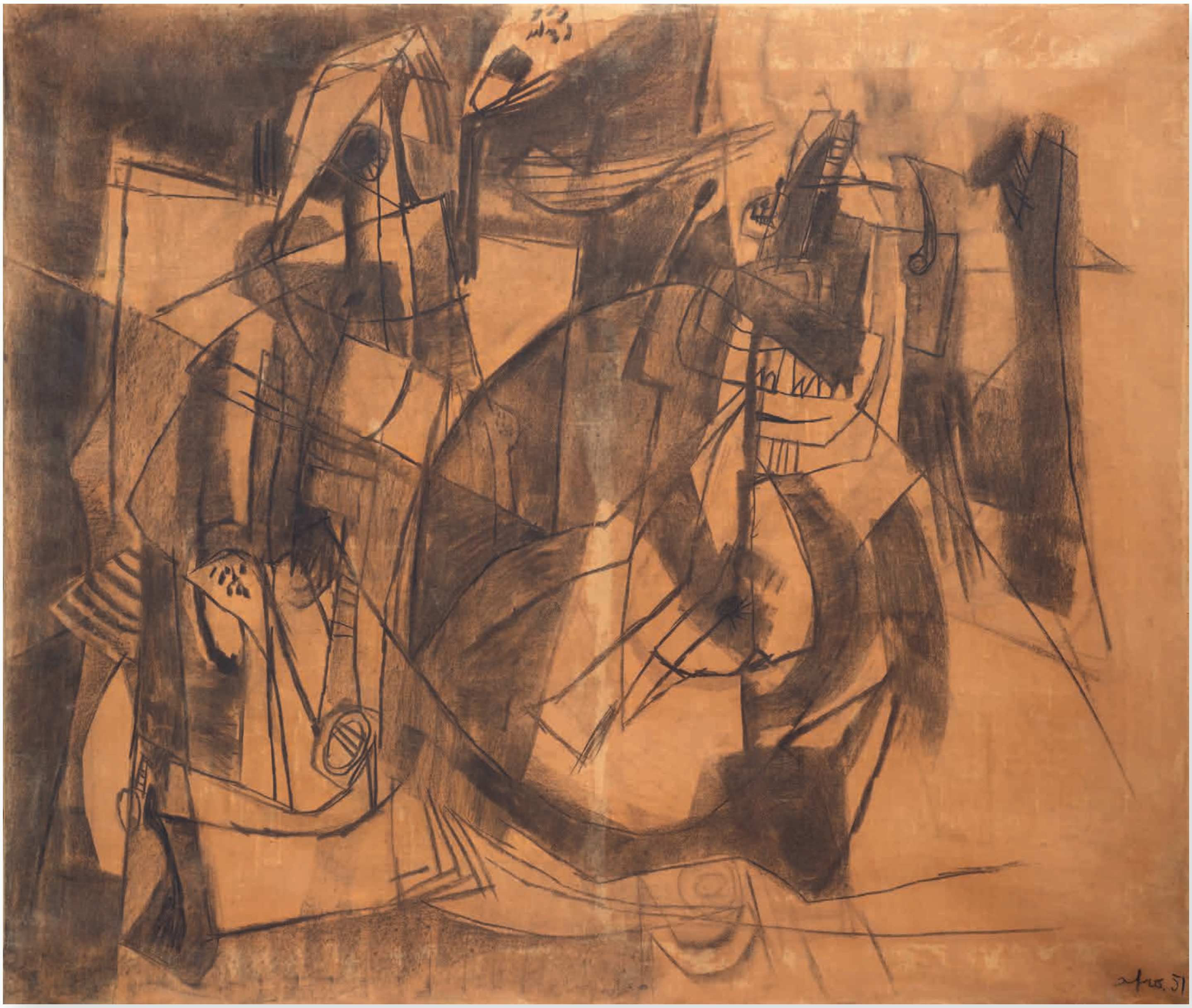
€ 30,000 – 50,000 US$ 32,500 – 54,100

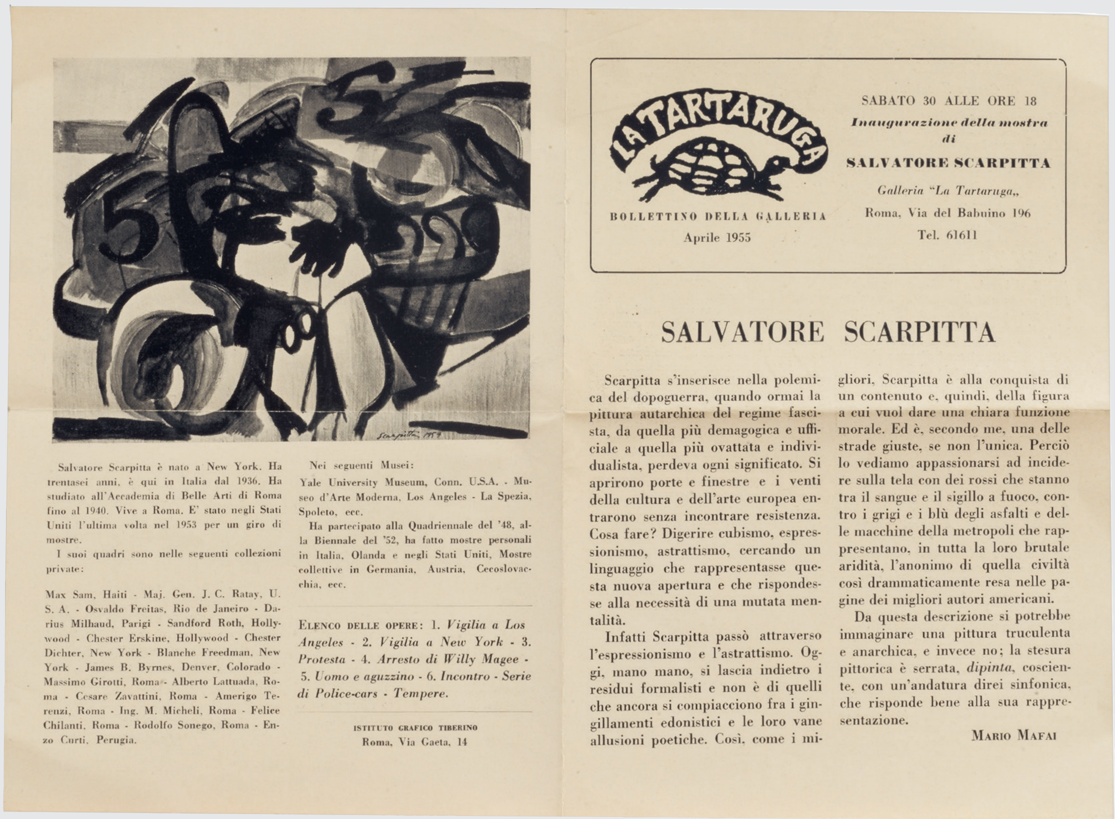
This work is registered in the Fondazione Archivio Afro, Rome and is accompanied by a photo certificate of authenticity

Provenance:
Galleria Editalia, Rome (label on the reverse)
Galleria Arte 92, Milan (stamp on the reverse)
European Private Collection

Exhibited:
Montecatini Terme, Da de Chirico a Fontana – Gli anni d'oro di Montecatini Terme, Terme Tamerici, 27 September – 3 November 2002, exh. cat. p. 138, with ill.

Note:
The final version of the artwork was exhibited at the artist's retrospective at the Catherine Viviano Gallery in New York from 17 March to 12 April, 1952, exh. cat. no. 3 with ill.





Salvatore Scarpitta è nato a New York. Ha trentasei anni, è qui in Italia dal 1936. Ha studiato all'Accademia di Belle Arti di Roma fino al 1940. Vive a Roma. E' stato negli Stati Uniti l'ultima volta nel 1953 per un giro di mostre.

I suoi quadri sono nelle seguenti collezioni private:

Max Sam, Haiti - Maj. Gen. J. C. Ratay, U. S. A. - Osvaldo Freitas, Rio de Janeiro - Darius Milhaud, Parigi - Sandford Roth, Hollywood - Chester Erskine, Hollywood - Chester Dichter, New York - Blanche Freedman, New York - James B. Byrnes, Denver, Colorado - Massimo Girotti, Roma - Alberto Lattuada, Roma - Cesare Zavattini, Roma - Amerigo Terenzi, Roma - Ing. M. Micheli, Roma - Felice Chilanti, Roma - Rodolfo Sonego, Roma - Enzo Curti, Perugia.

Nei seguenti Musei:

Yale University Museum, Conn. U.S.A. - Museo d'Arte Moderna, Los Angeles - La Spezia, Spoleto, ecc.

Ha partecipato alla Quadriennale del '48, alla Biennale del '52, ha fatto mostre personali in Italia, Olanda e negli Stati Uniti, Mostre collettive in Germania, Austria, Cecoslovacchia, ecc.

ELENCO DELLE OPERE: 1. *Vigilia a Los Angeles* - 2. *Vigilia a New York* - 3. *Protesta* - 4. *Arresto di Willy Magee* - 5. *Uomo e aguzzino* - 6. *Incontro* - *Serie di Police-cars* - *Tempere.*

ISTITUTO GRAFICO TIBERINO
Roma, Via Gaeta, 14

LA TARTARUGA

BOLLETTINO DELLA GALLERIA
Aprile 1955

SABATO 30 ALLE ORE 18
Inaugurazione della mostra
di
SALVATORE SCARPITTA
Galleria "La Tartaruga,,
Roma, Via del Babuino 196
Tel. 61611

SALVATORE SCARPITTA

Scarpitta s'inserisce nella polemica del dopoguerra, quando ormai la pittura autarchica del regime fascista, da quella più demagogica e ufficiale a quella più ovattata e individualista, perdeva ogni significato. Si aprirono porte e finestre e i venti della cultura e dell'arte europea entrarono senza incontrare resistenza. Cosa fare? Digerire cubismo, espressionismo, astrattismo, cercando un linguaggio che rappresentasse questa nuova apertura e che rispondesse alla necessità di una mutata mentalità.

Infatti Scarpitta passò attraverso l'espressionismo e l'astrattismo. Oggi, mano mano, si lascia indietro i residui formalisti e non è di quelli che ancora si compiacciono fra i gingillamenti edonistici e le loro vane allusioni poetiche. Così, come i migliori, Scarpitta è alla conquista di un contenuto e, quindi, della figura a cui vuol dare una chiara funzione morale. Ed è, secondo me, una delle strade giuste, se non l'unica. Perciò lo vediamo appassionarsi ad incidere sulla tela con dei rossi che stanno tra il sangue e il sigillo a fuoco, contro i grigi e i blù degli asfalti e delle macchine della metropoli che rappresentano, in tutta la loro brutale aridità, l'anonimo di quella civiltà così drammaticamente resa nelle pagine dei migliori autori americani.

Da questa descrizione si potrebbe immaginare una pittura truculenta e anarchica, e invece no; la stesura pittorica è serrata, *dipinta*, cosciente, con un'andatura direi sinfonica, che risponde bene alla sua rappresentazione.

MARIO MAFAI

Rome, Salvatore Scarpitta, Galleria La Tartaruga, April 1955 (leaflet issued by the Gallery)

73
Salvatore Scarpitta
(New York 1919–2007)
Policecar, 1954, signed and dated, oil on canvas, 56 x 64 cm, framed

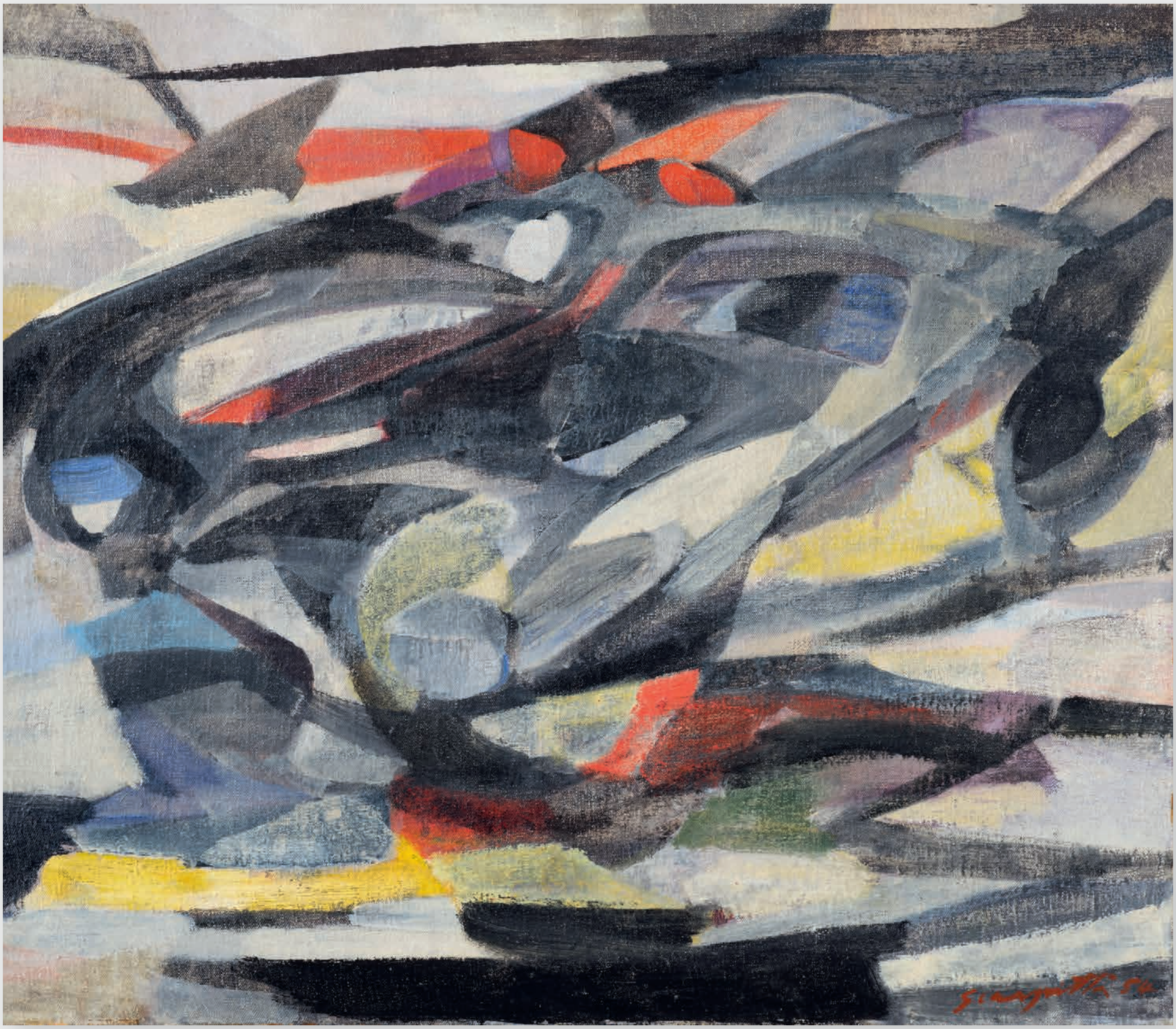
€ 10,000 – 15,000 US$ 10,800 – 16,200

This work is accompanied by a photo certificate issued by Luigi Sansone

Provenance:
Stefano De Luca Collection, Rome
Sale, Sotheby's Milan, 24 May 2006, lot 369
European Private Collection

Exhibited:
Rome, Salvatore Scarpitta, Galleria La Tartaruga, April 1955

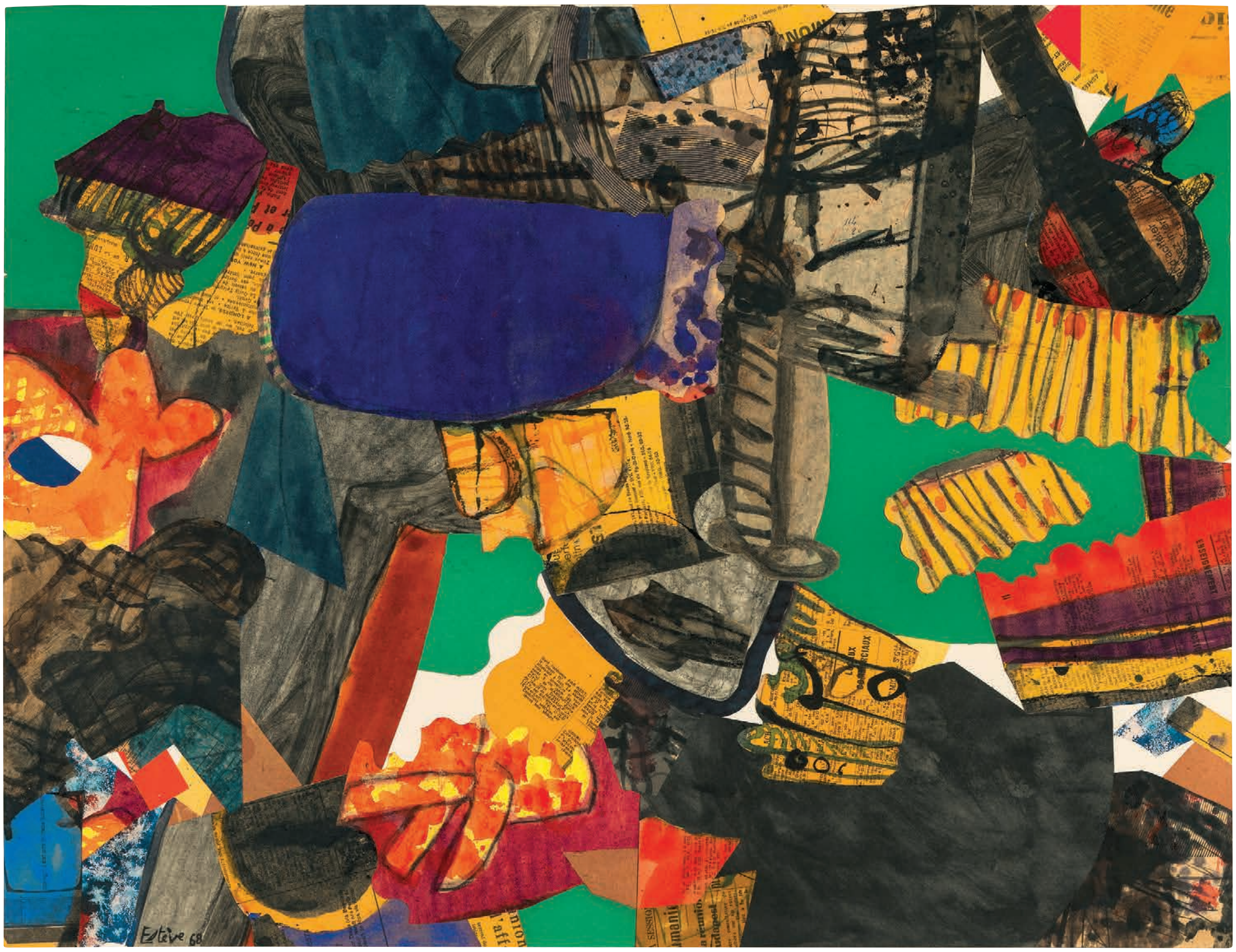
Literature:
L. Sansone, Salvatore Scarpitta Catalogue Raisonné, Mazzotta Milan 2005, p. 151, no. 137 with ill.

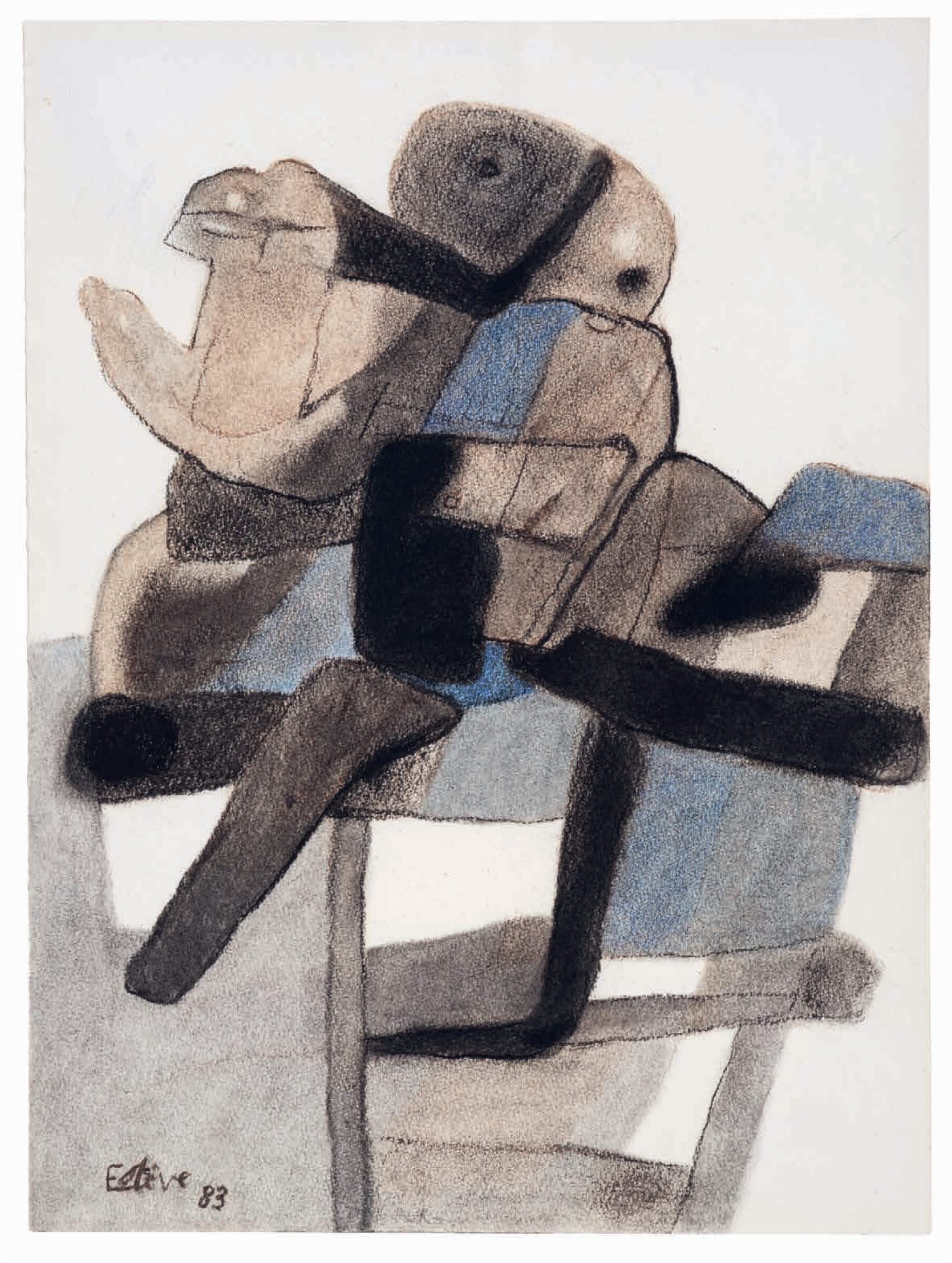


74 –
Maurice Estève *
(Culon/Cher 1904–2001)
Untitled, 1968, signed, dated *Estève 68*, gouache, newspaper-collage on paper, 50 x 65 cm, framed

€ 22,000 – 28,000 US$ 23,800 – 30,500

Provenance:
Neue Galerie, Zurich
Private Collection, Germany - acquired from the above





75 –

Maurice Estève *

(Culon/Cher 1904–2001)

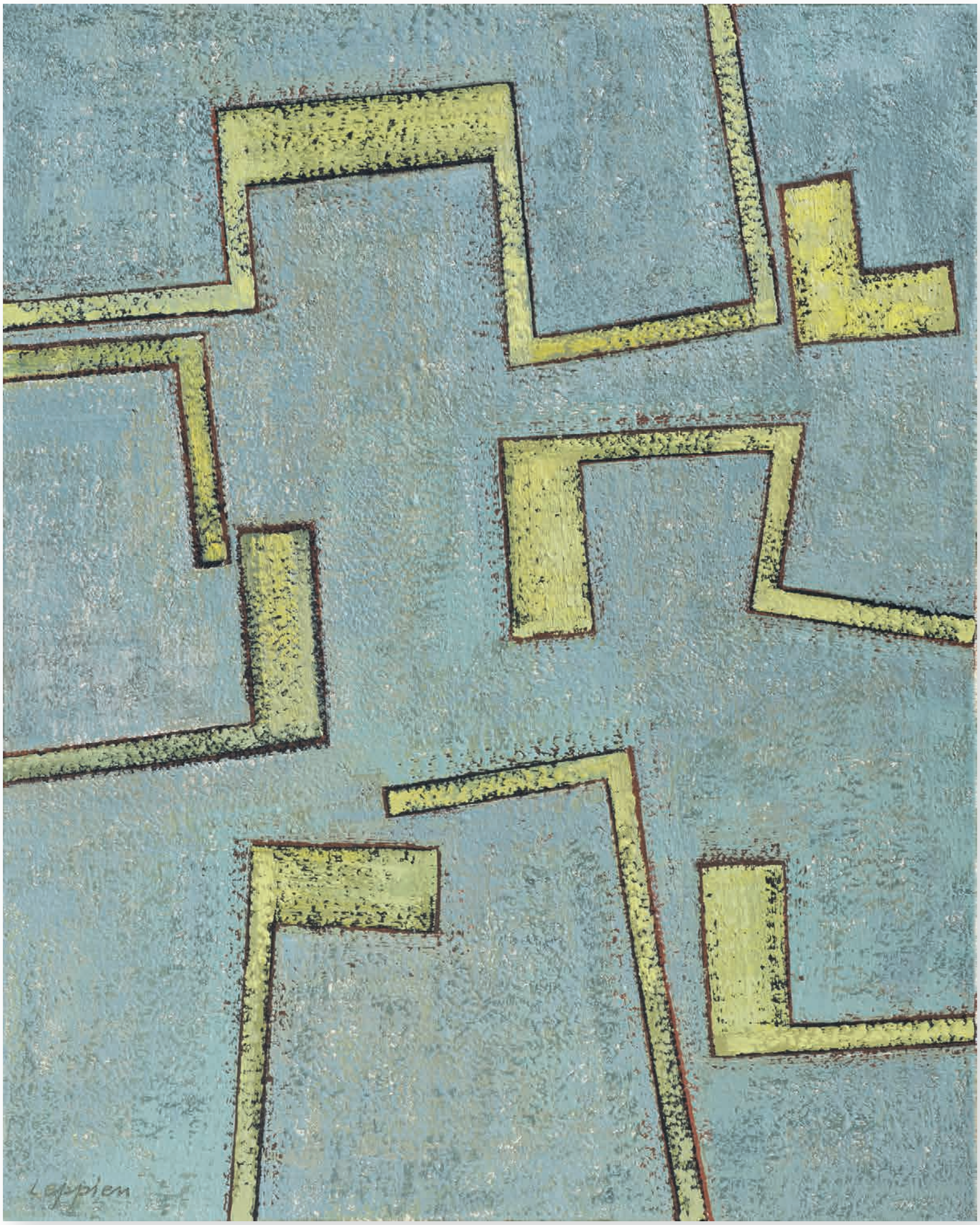
Jeune cavalier, 1983, signed and dated, mixed media (charcoal, pastel and pencil) on paper, 42 x 31 cm, framed

€ 5,500 – 7,500 US$ 6,000 – 8,100

This work is registered in the archives of Monique Estève under the number D.2131–1983

Provenance:
Galerie Claude Bernard, Paris
European Private Collection
Sale, Sotheby's Paris, 6 December 2018, lot 199
European Private Collection
Sale, Durán Madrid, 26 April 2023, lot 662
European Private Collection

Literature:
Galerie Claude Bernard, Hommage à Estève-Oeuvre sur papier: Aquarelles, Dessins et Collages. Volume 1, np., no. 42



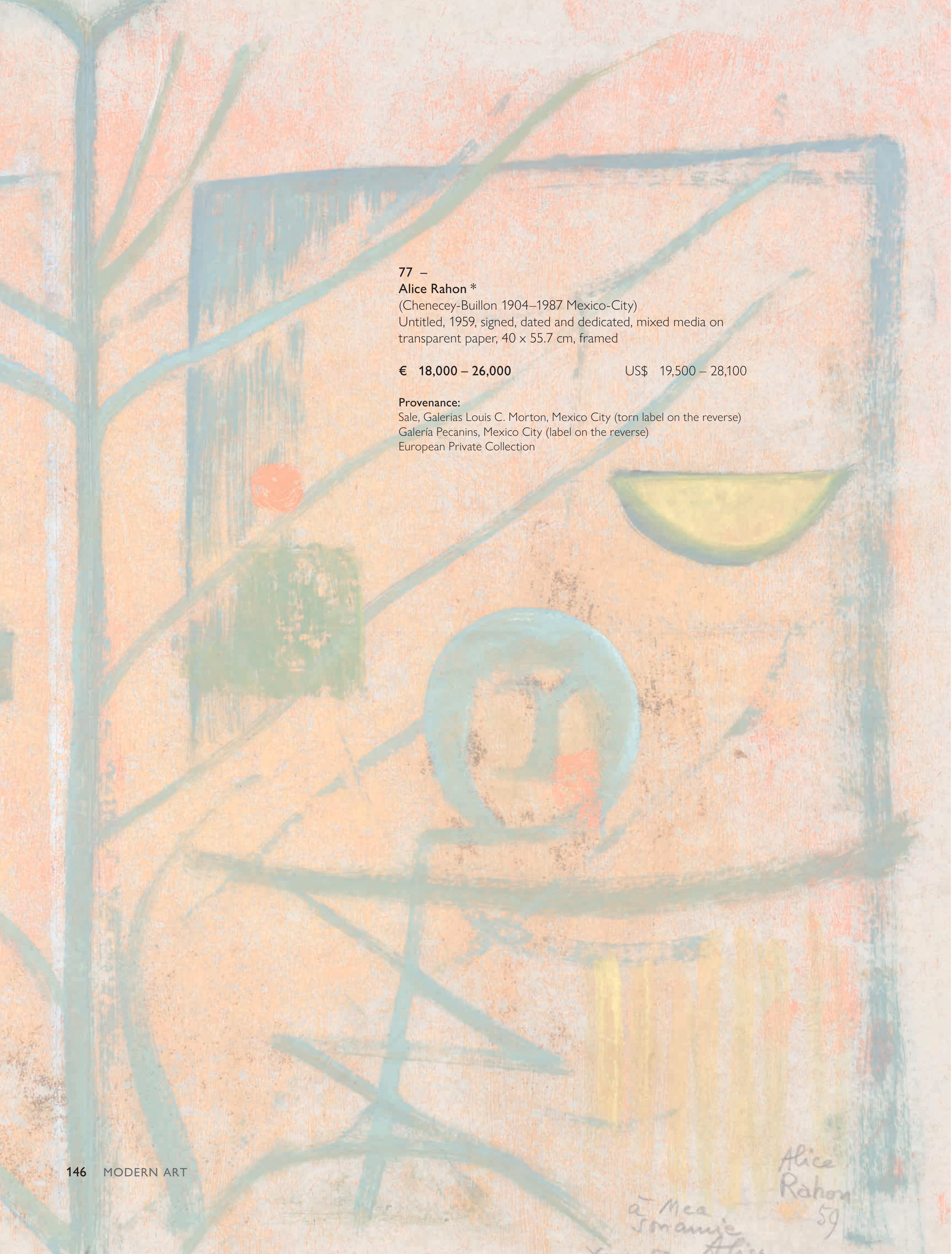
76

Jean Leppien *

(Lüneburg 1910–1991)
JL XVII, 1962, signed; signed, titled and dated on the reverse,
oil on canvas, 80.5 x 64.5 cm, framed

€ 3,500 – 5,000 US$ 3,800 – 5,400

Provenance:
Galleria Pagani del Grattacielo, Legnano
European Private Collection



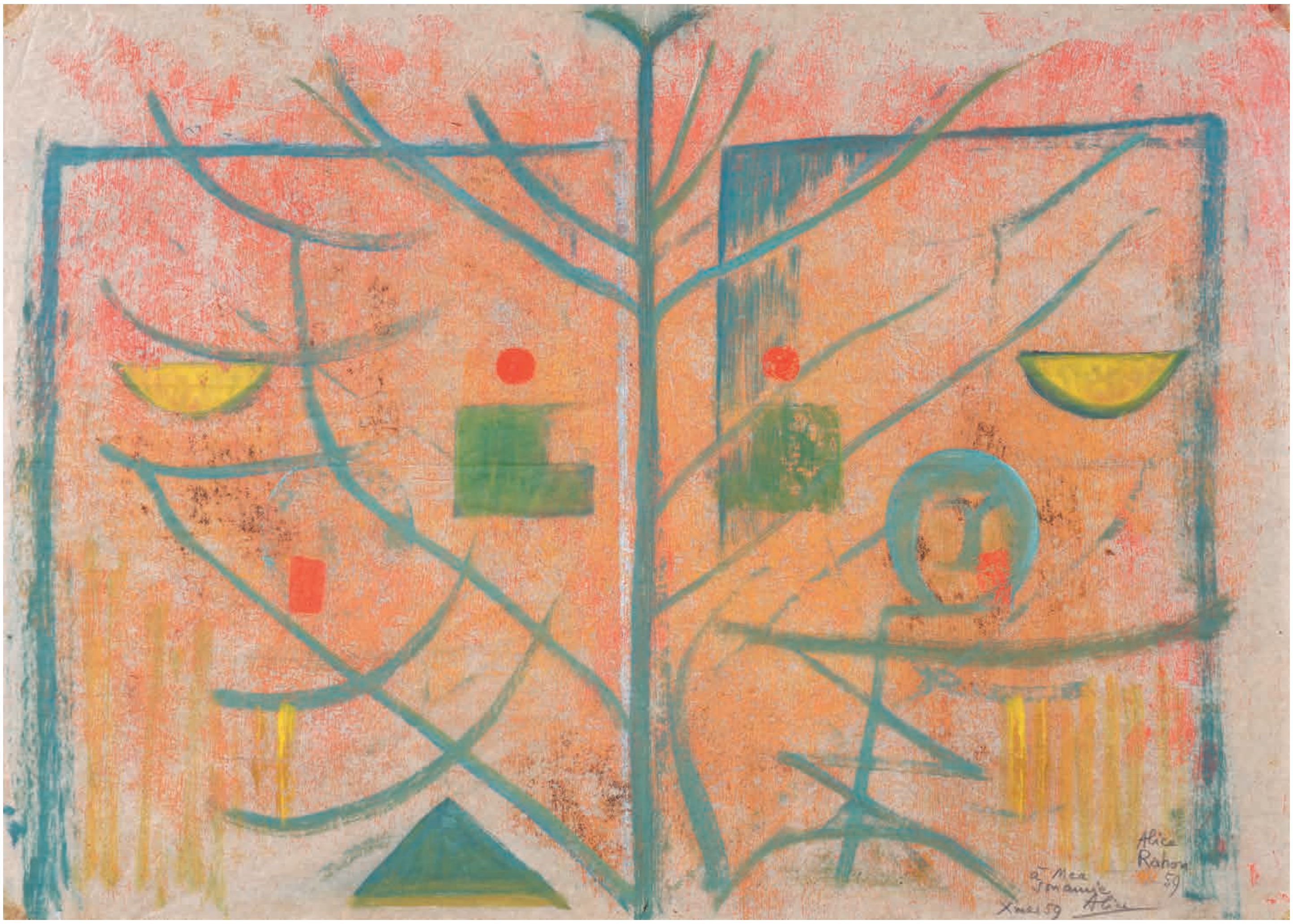
77 –

Alice Rahon *

(Chenecey-Buillon 1904–1987 Mexico-City)
Untitled, 1959, signed, dated and dedicated, mixed media on transparent paper, 40 x 55.7 cm, framed

€ 18,000 – 26,000 US$ 19,500 – 28,100

Provenance:
Sale, Galerias Louis C. Morton, Mexico City (torn label on the reverse)
Galería Pecanins, Mexico City (label on the reverse)
European Private Collection

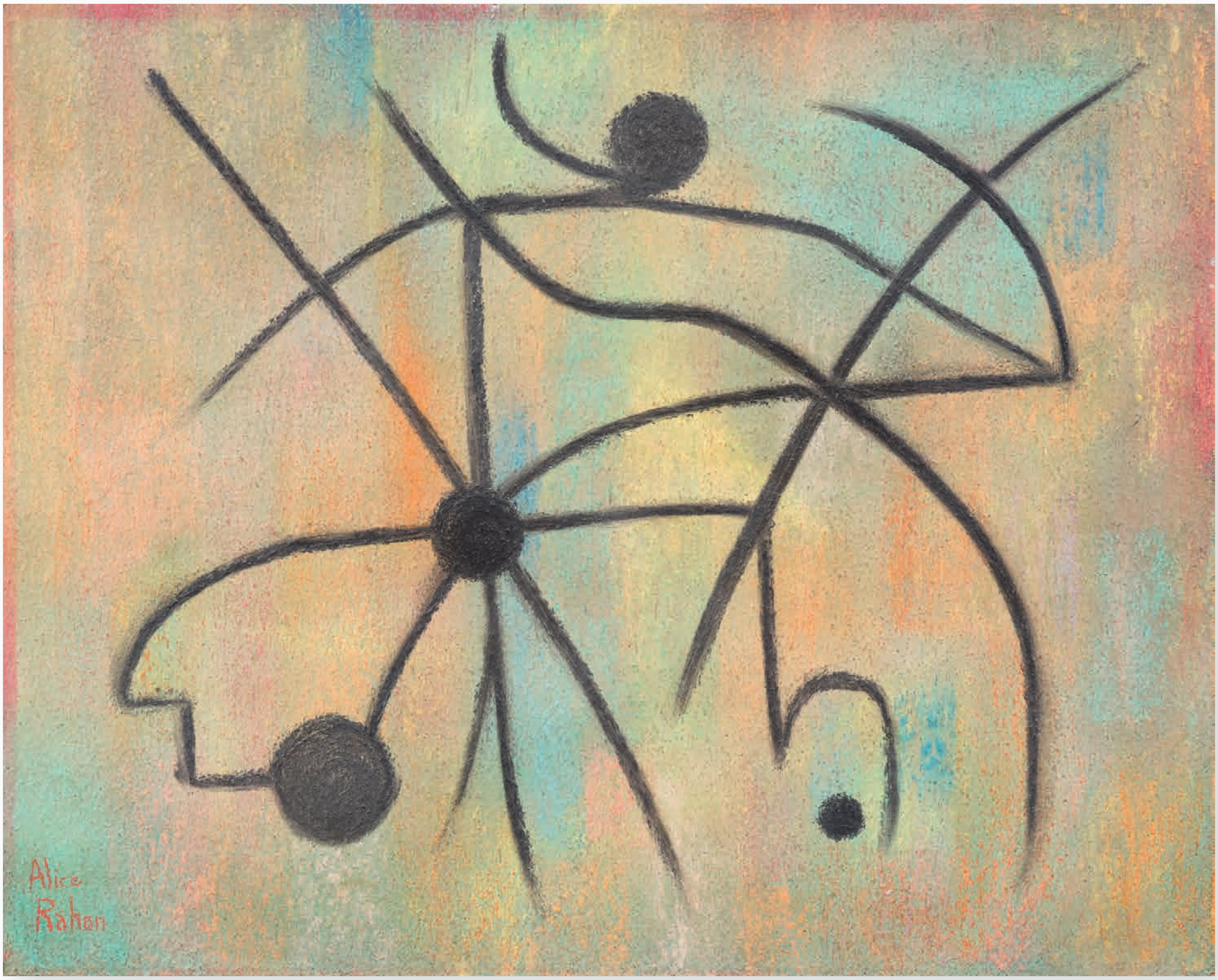

Alice
Rahon
59
à Mea
Xmas 59
Alice

78 –

Alice Rahon *
(Chenecey-Buillon 1904–1987 Mexico-City)
Untitled, c. 1955, signed, oil and sand on masonite,
40 x 50 cm, framed

€ 25,000 – 35,000 US$ 27,100 – 37,900

Provenance:
Galería Pecanins, Mexico City
European Private Collection


Alice
Rahon

Depero produced 'Colpo di vento', a beautiful painting in violet tones, during his second American sojourn from 1947 to 1949. He donated the work to William Hillman, President Truman's secretary. Depero was a guest at Hillman's country cottage in Marry Hall, Connecticut for over a year, from April 1948 to September 1949. This subject, namely the "blow of wind" that dishevelled his clothes, was replicated by Depero several times, as early as 1948 (this painting) and then in 1949 and again until 1952 (now at the Depero Museum). It is a work that recalls one of the main themes of Futurism, 'simultaneity', here made explicit in the multiplication of legs that renders the sense of movement.

Maurizio Scudiero

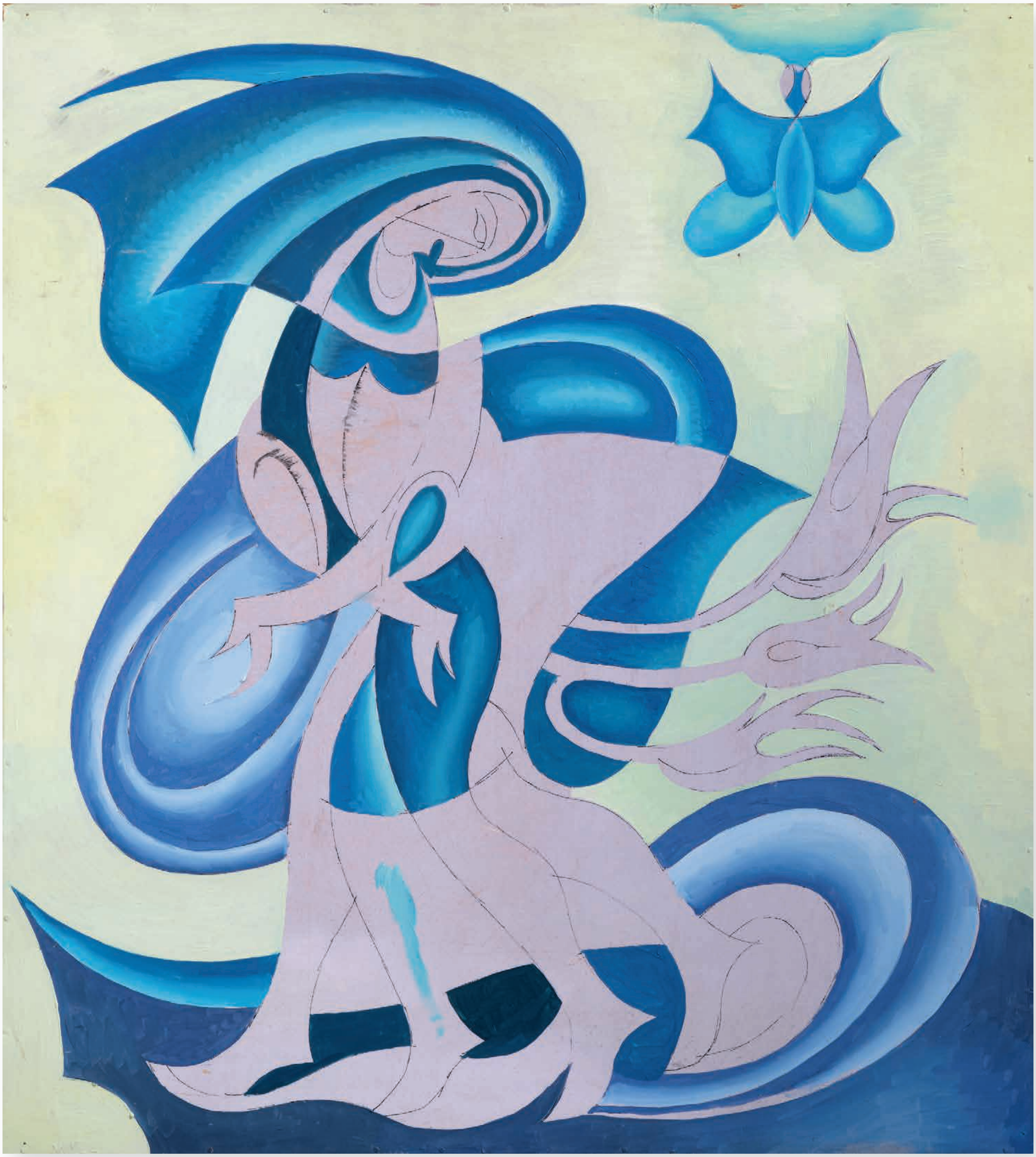
79
Fortunato Depero *
(Fondo/Trient 1892–1960 Rovereto)
Strappo di Vento, 1948, signed, dated and titled „Cavalier tre gambe“ on the reverse, china ink and oil on board,
70 x 62.7 cm, framed

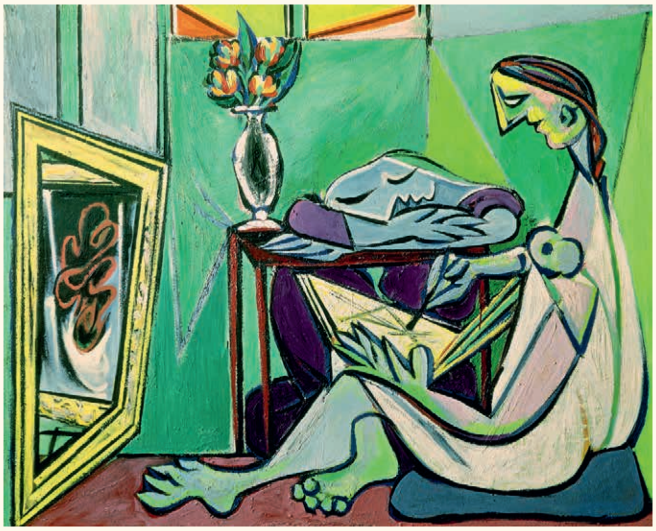
€ 40,000 – 70,000 US$ 43,300 – 75,700

This work is registered in the Archivio Unico per il Catalogo delle Opere Futuriste di Fortunato Depero, Rovereto and is accompanied by a photo certificate of authenticity issued by Maurizio Scudiero

Provenance:
European Private Collection

Exhibited:
Rovereto, 88ma Mostra Depero, Pittura e Arte Applicata, Sala Filarmonica, 11 August – 11 September 1951, exh. cat. no. 9, titled „Strappo di Vento“





© Succession Picasso / Bildrecht, Vienna, 2024 Bridgeman Images,

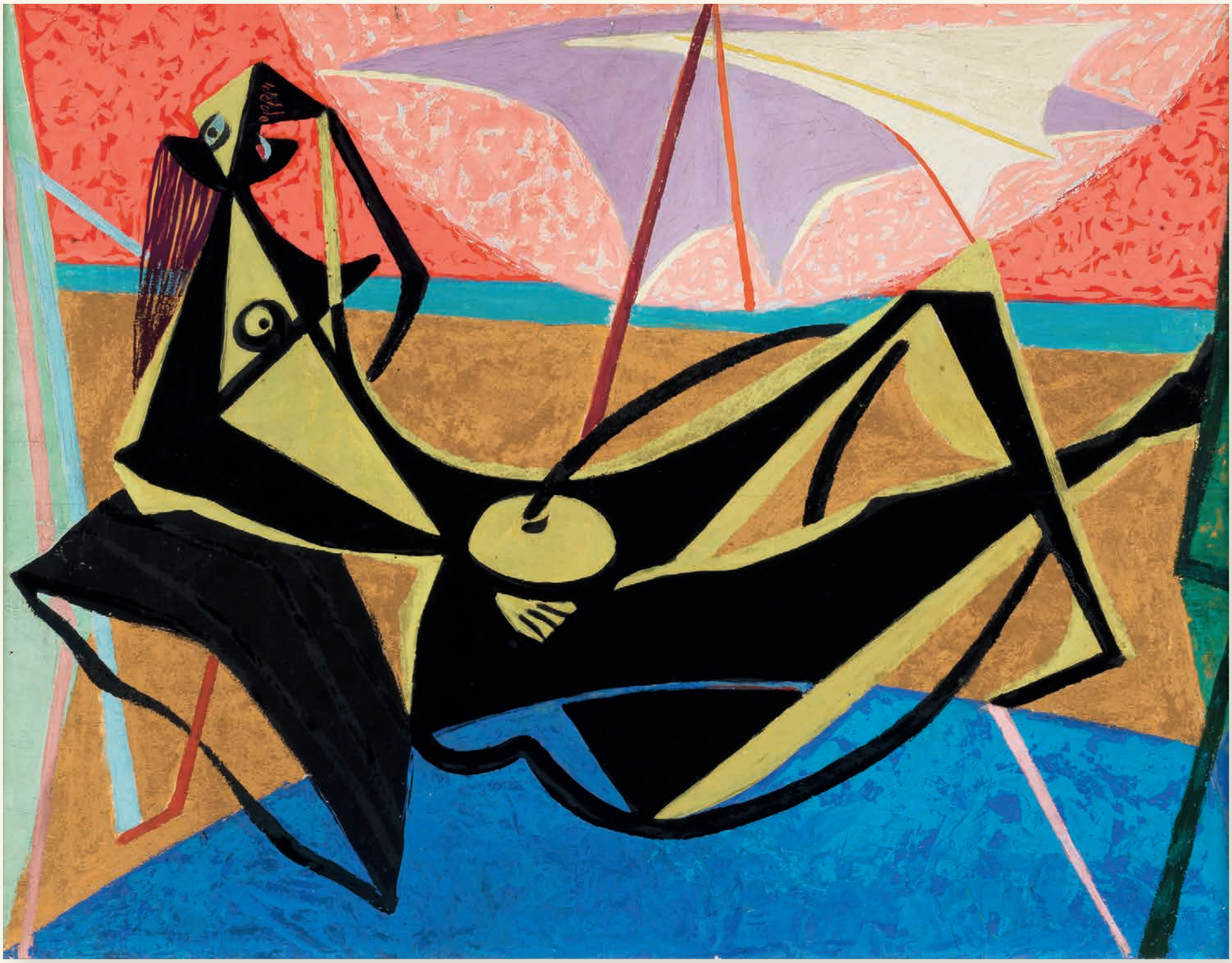
Pablo Picasso, The Muse, 1935, oil on canvas, Musée National d'Art Moderne, Centre Pompidou, Paris, France

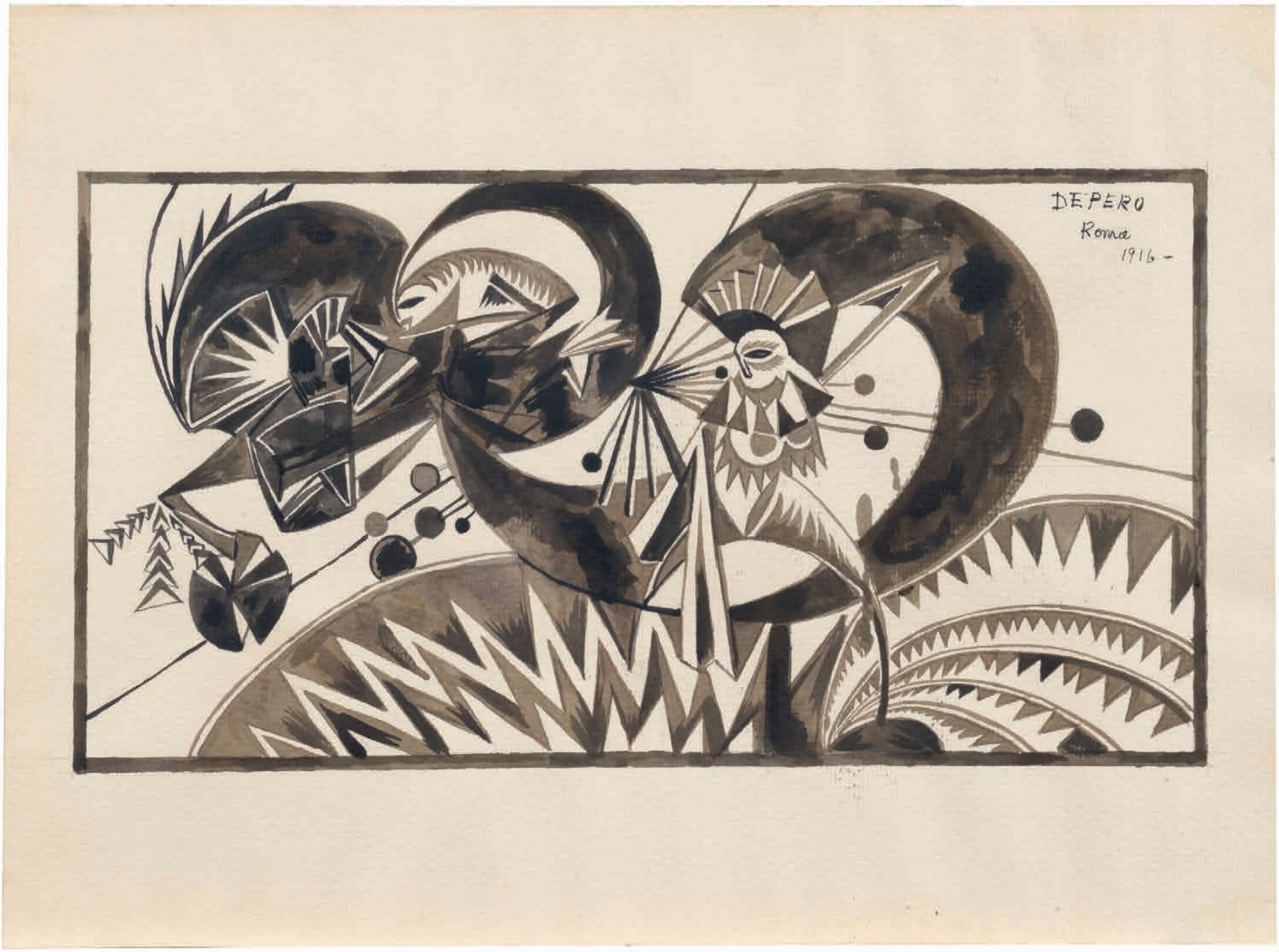
80
Enrico Prampolini *
(Modena 1894–1956 Rome)
Femme à la mer (Cassandra), 1944, inscribed on the reverse by Alessandro Prampolini, oil, tempera and enamel on panel,
50 x 65 cm, framed

€ 18,000 – 25,000 US$ 19,500 – 27,100

Provenance:
Alessandro Prampolini Collection, Rome (directly from the artist)
Federico Gaffino Collection, Rome (label and inscription on the reverse)
European Private Collection

Exhibited:
Paris, Galerie Denise René, Mostra personale Prampolini, January 1958, not ill. (label on the reverse)
Macerata, Pinacoteca Municipale, Mostra postuma di Enrico Prampolini, 12 – 16 June 1960, exh. cat. no. 16 (described, not illustrated)
Rome, Galleria Nazionale di Arte Moderna, Enrico Prampolini, June – July 1961, exh. cat. p. 94, with ill. (label on the reverse)





81

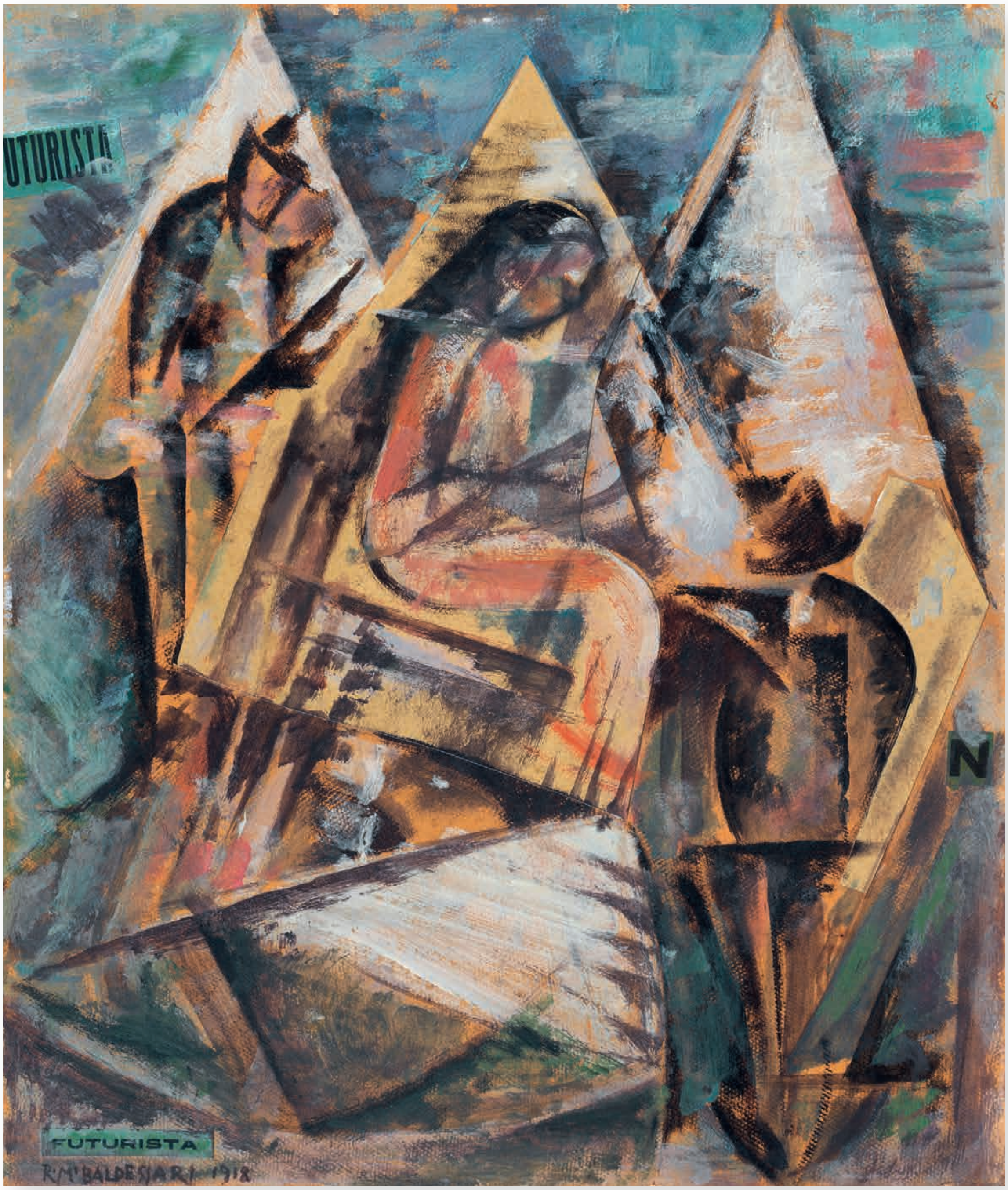
Fortunato Depero *

(Fondo/Trient 1892–1960 Rovereto)
Figura + esplosioni nello spazio, 1916, signed and dated, ink on paper,
34.5 x 47 cm, framed

€ 12,000 – 18,000 US$ 13,000 – 19,500

This work is registered in the Archivio Unico per il Catalogo delle Opere Futuriste di Fortunato Depero, Rovereto and is accompanied by a photo certificate of authenticity issued by Maurizio Scudiero

Provenance:
European Private Collection



82

Roberto Marcello Iras Baldessari *

(Innsbruck 1894–1965 Rome)

I musicanti, 1918, signed and dated, oil and collage on cardboard, 46.7 x 39 cm, framed

€ 20,000 – 30,000 US$ 21,600 – 32,500

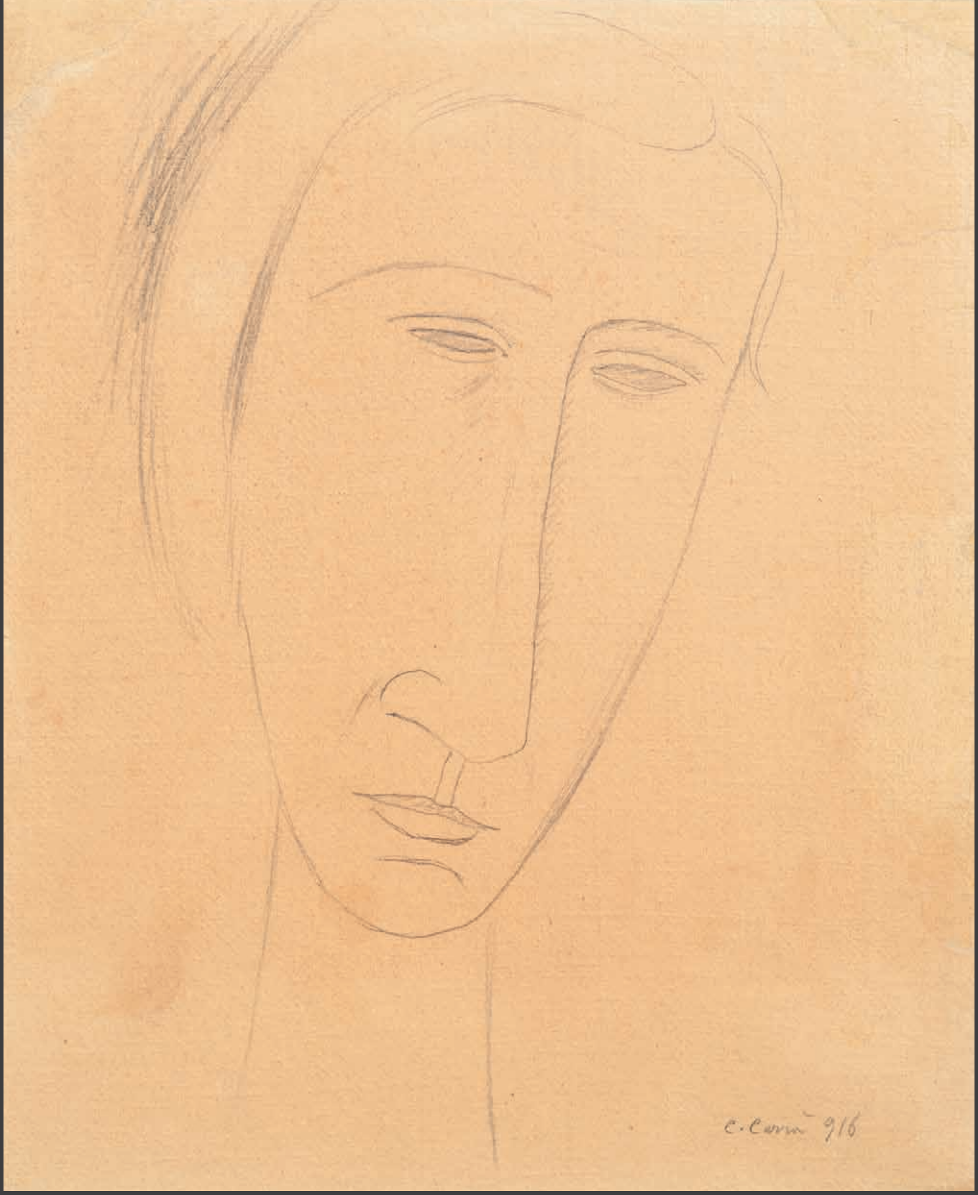
This work is registered in the Archivio Unico per il Catalogo delle Opere Futuriste di Roberto Marcello Baldessari, Rovereto and is accompanied by a photo certificate of authenticity issued by Maurizio Scudiero

Provenance:

Alfredo Hess Collection (Indi Hess-Kron), Zurich (handwritten on the reverse)
Galleria Farsetti, Cortina d'Ampezzo-Milan
Galleria Edieuropa, Rome (label on the reverse)
Galleria Arte Centro, Milan (label on the reverse)
European Private Collection

Exhibited:

Cortina d'Ampezzo, Galleria Farsetti, Roberto Marcello Baldessari „Iras" opere 1915–1934, 27 December 2008 – 14 February 2009, exh. cat. p. 67, no. 26 with ill.
Milan, Arte Centro, Il secondo futurismo 1918–1940, 1 September – 9 November 2021, exh. cat. p. 23, no. 18 with ill.



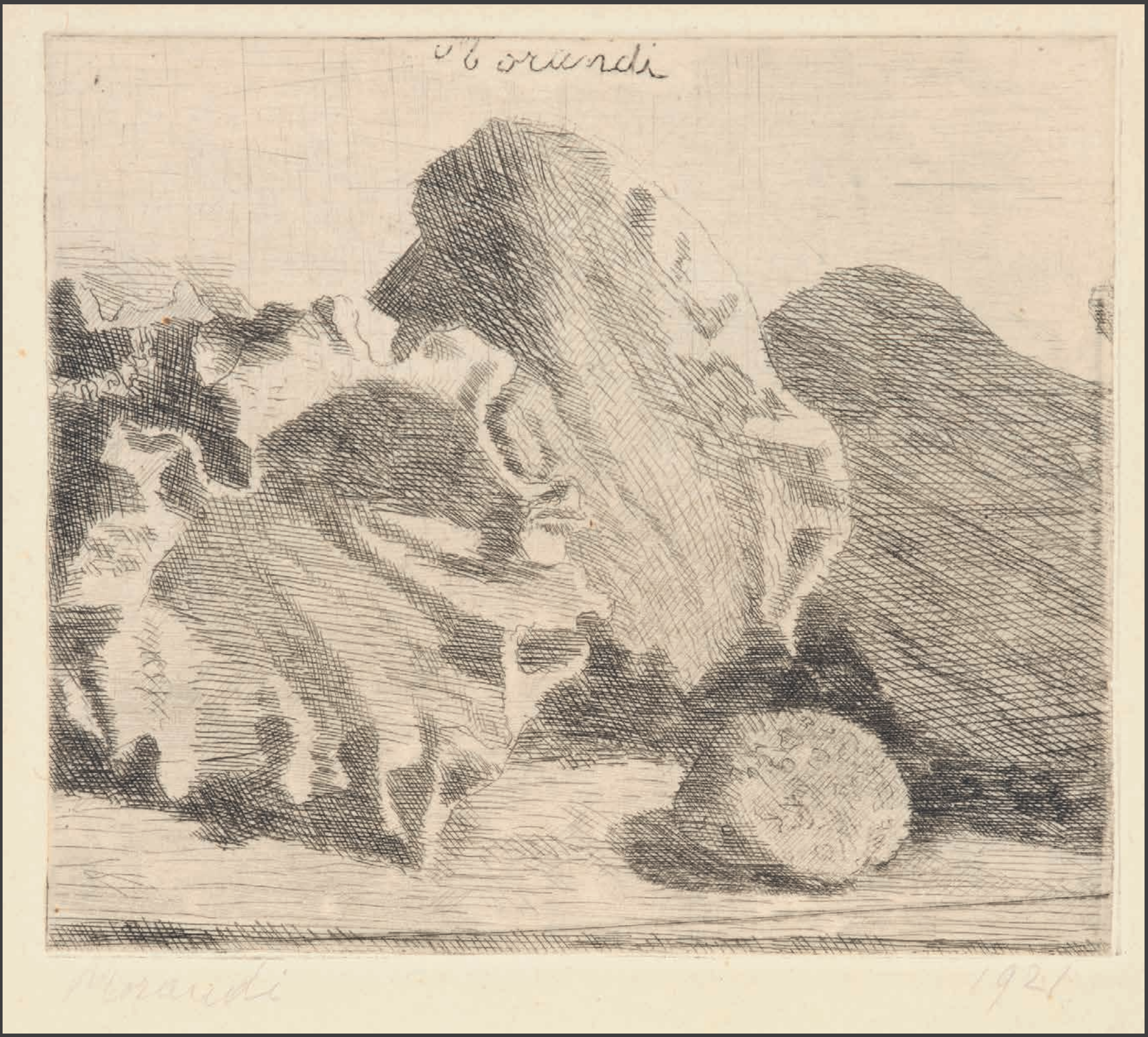
83
Carlo Carrà *
(Quargnento/Alessandria 18811966 Milan)
Ritratto, 1916, signed and dated, pencil on paper laid down on canvas, 28.2 x 23 cm, framed

€ 4,000 – 6,000 US$ 4,300 – 6,500

Provenance:
Galleria d'Arte Sant'Ambrogio, Milan (stamp on the reverse)
Galleria Narciso (Elio Pinottini), Turin
European Private Collection

Exhibited:
Milan, Maestri della Pittura Italiana, Disegni e Tempere dal '900 ad oggi, Galleria d'Arte Sant'Ambrogio, 25 September – 14 October 1971, no. 12, with ill.
Turin, Il Segno Ostentato, Galleria Narciso, November 1974 – January 1975, exh. cat. no. 13, with ill.
Buenos Aires, Carlo Carrà: 1900–1965: La Mutaciones del Espiritu, Museo Nacional de Bellas Artes, 15 March – 23 April 2001;
then travelled to the Instituto Cultural de Providencia, Santiago de Chile, 14 June – 16 July 2001 and Museo Provicial de Bellas Artes Emilio Caraffa, Cordoba, August 2001, exh. cat. p. 164, with ill.
London, Carlo Carrà. Works on paper, Estorick Collection of Modern Italian Art, 10 October 2001 – 20 January 2002, exh. cat. p. 36, with ill. (label on the reverse)
Aosta, Il Realismo Lirico degli anni Venti, Centro Saint Bénin, 22 June – 3 November 2002, exh. cat. p. 97, no. 34 with ill. (label on the reverse)
Potenza, Carlo Carrà: la mia vita. Dipinti e Disegni, 1903–1965, Pinacoteca Provinciale, April – June 2003, exh. cat. p. 69, with ill.
Milan, Carlo Carrà. I miei ricordi. L'opera grafica (1922–1950), Fondazione Stelline, 25 March – 29 May 2004, p. 9, no. 3, with ill.

Literature:
Carrà, de Chirico, Morandi e Rosai alla Galleria „Il Fiore", in Emporium, November 1942, vol. XCVI, no. 575, p. 494, with ill.

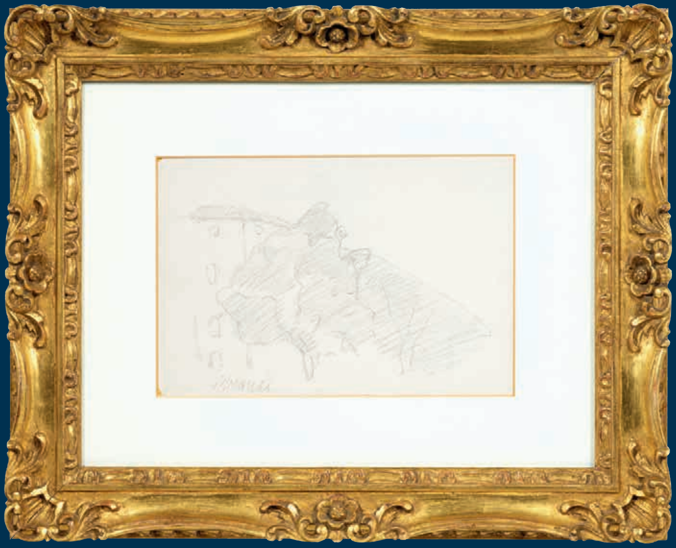


84
Giorgio Morandi *
(Bologna 1890–1964)
Natura morta con vaso, conchiglie e chitarra, 1921, signed and dated at the bottom in pencil. Unnumbered example. Second state (of three). Vitali records only a few unnumbered impressions of this state, etching on cream wove paper, 24.7 x 30 cm, 10.2 x 11.2 cm (plate), framed

€ 6,000 – 9,000 US$ 6,500 – 9,700

Provenance:
La Casa dell'Arte, Sasso Marconi (stamp on the reverse)
European Private Collection

Literature:
L. Vitali (ed.), Giorgio Morandi. Opera Grafica, Giulio Einaudi Editore, Turin 1957 and 1989, no. 7, with ill.
M. Cordaro (ed.), Catalogo Generale. Incisioni, Electa, Milan 1991, p. 8, no. 1921 2 with ill.



85

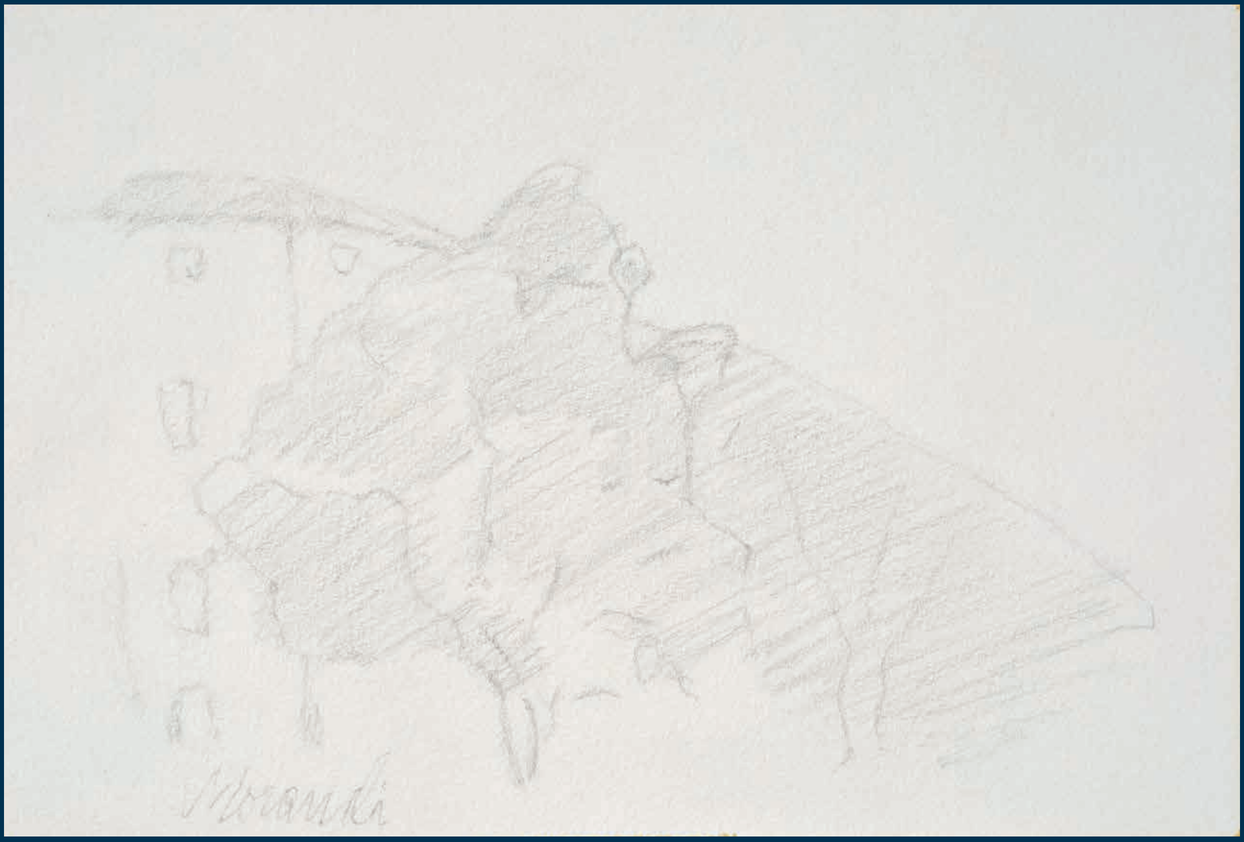
Giorgio Morandi *
(Bologna 1890–1964)
Paesaggio, 1961, recto verso drawing, signed on both sides,
pencil on paper, 19 x 28 cm, framed

€ 14,000 – 18,000 US$ 15,100 – 19,500

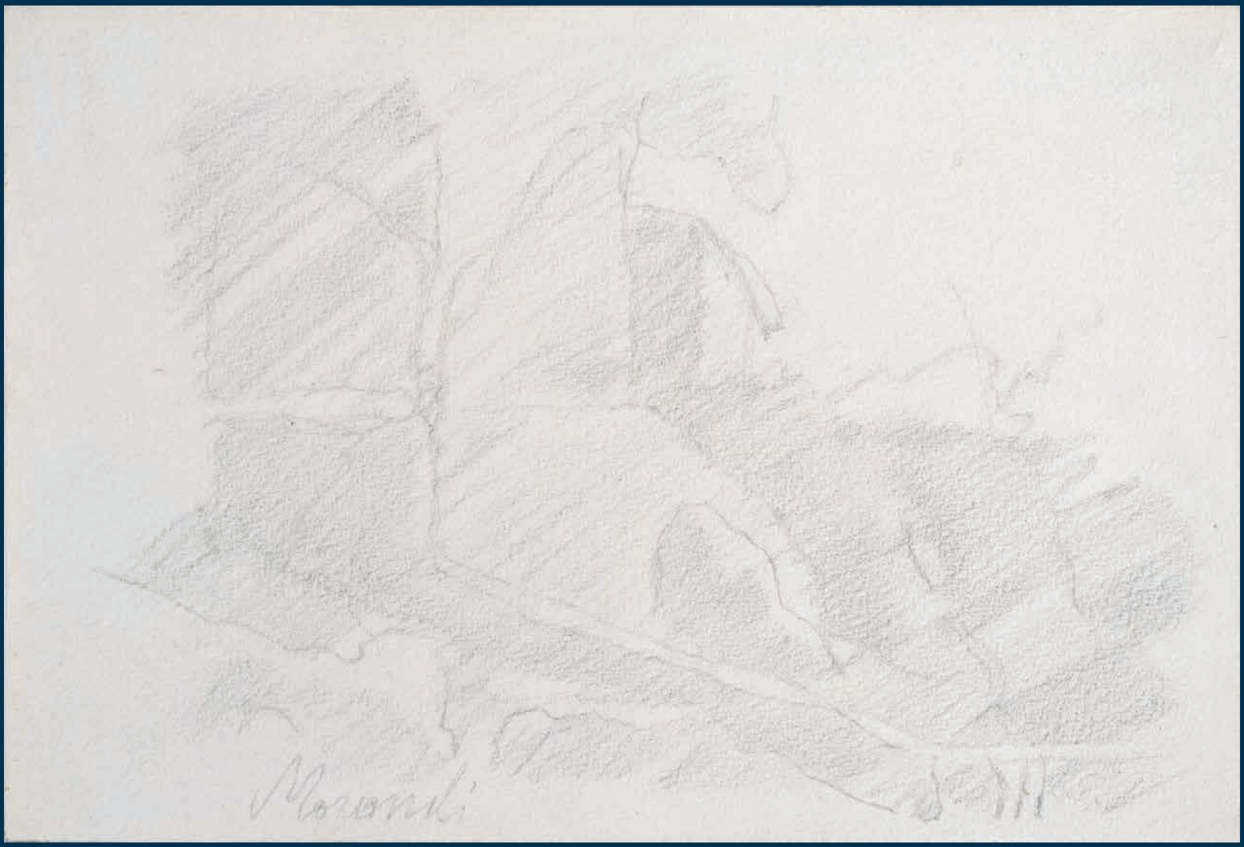
Provenance:
G. Balboni Collection, Bologna
European Private Collection

Exhibited:
Piacenza, Morandi. Riflessioni sull'Opera, Galleria Braga, December 1991 – March 1992, exh. cat. no. 48 (ill. one side only)

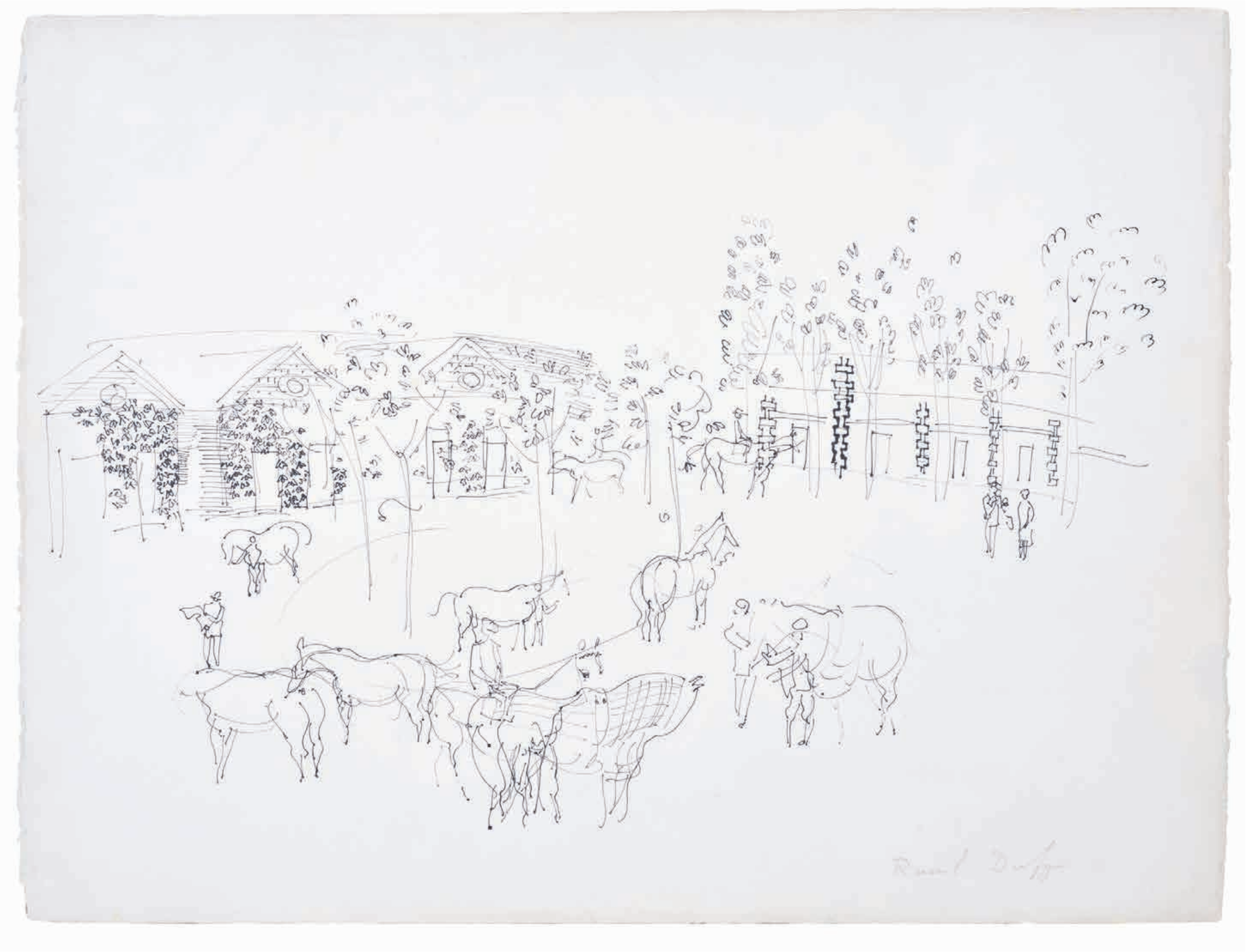
Literature:
E. Tavoni (ed.), Morandi. Disegni, Catalogo Generale, Electa, Milan 1994, p. 198, no. 1961 29
E. Tavoni (ed.), Morandi. Disegni, vol. 1, La casa dell'arte editrice, no. 240 and 240 A



recto



verso



86
Raoul Dufy
(Le Havre 1877–1953 Forcalquier)
Chevaux de course, 1932, signed, inscribed on the reverse,
ink, pen on paper, 50 x 66 cm, framed

€ 3,500 – 5,000 US$ 3,800 – 5,400

Provenance:
Galleria Il Milione, Milan
European Private Collection

Exhibited:
New York, Hirschl & Adler Galleries, Inc.; Honolulu Academy of Fine Arts, and Phoenix Art Museum, Raoul Dufy, November 1965 – May 1966 (inscribed on the reverse), exh. cat. no. 95, titled „Chevaux“, not illustrated
Milan, Raoul Dufy, Galleria Il Milione, 28 March – 1 May 1969, exh. cat. no. 41, with ill.

87

Giacomo Manzù *

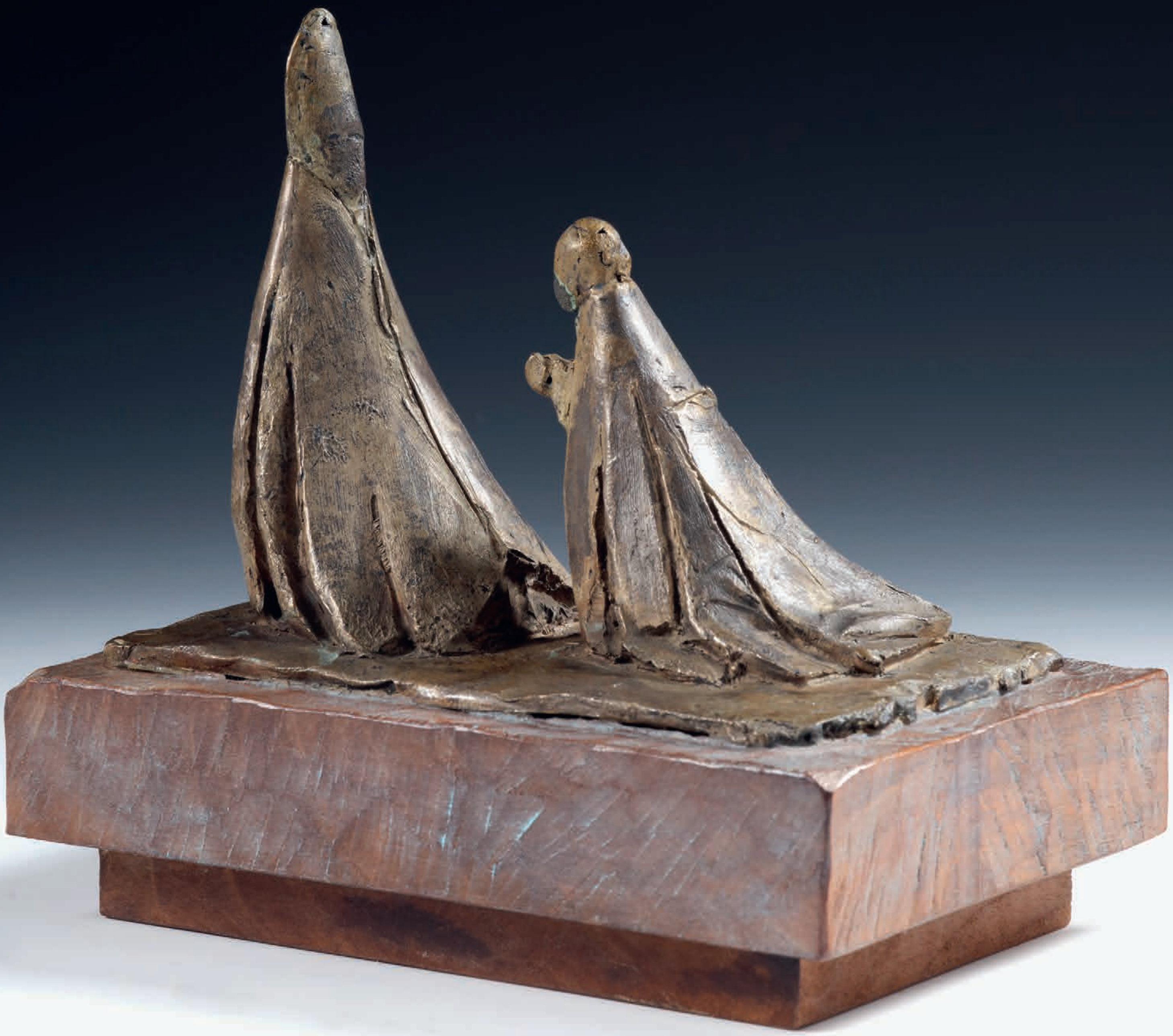
(Bergamo 1908–1991 Rome)

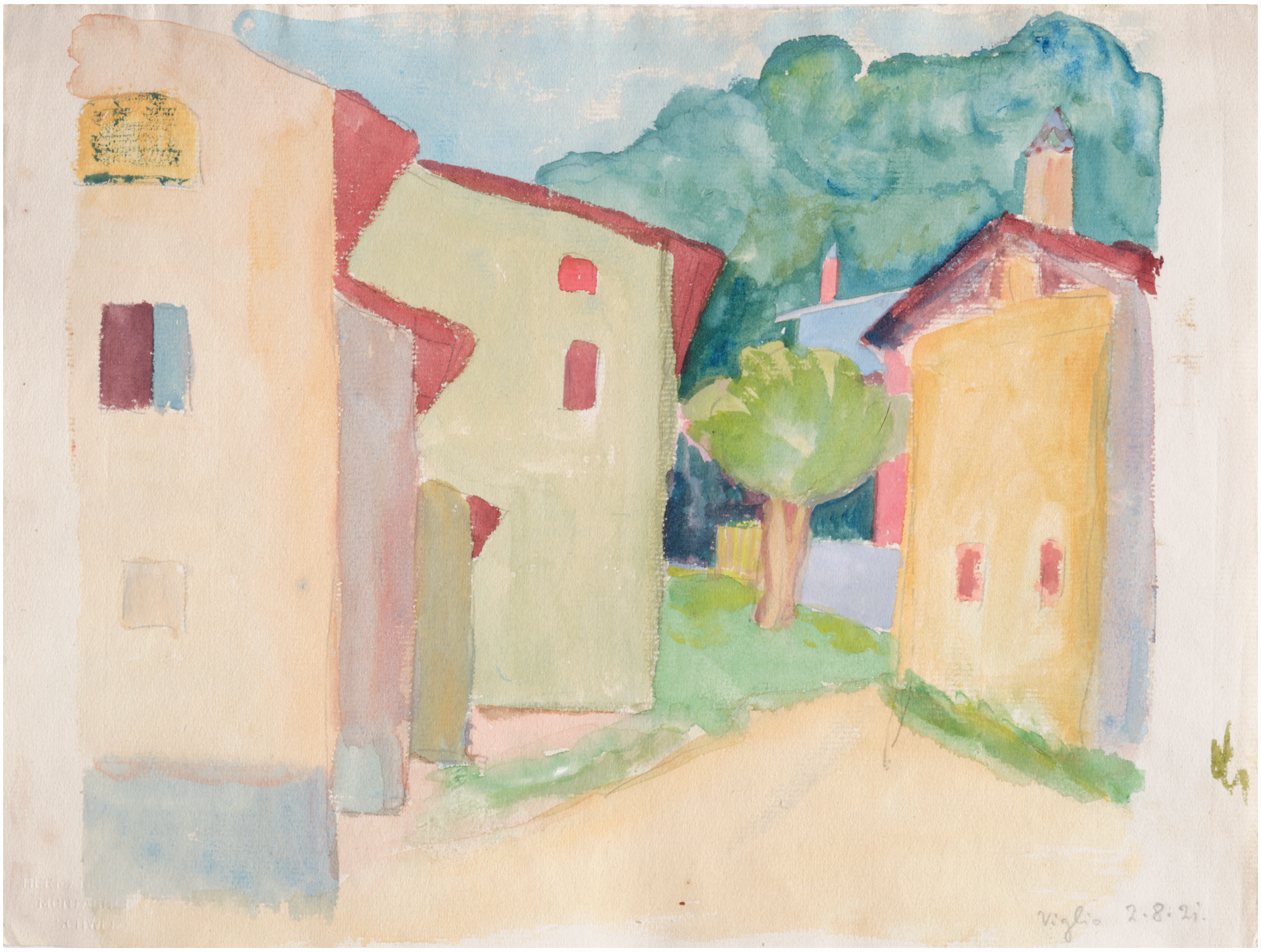
Il Vescovo e il Cardinale, 1960s, signed on the base, silvered bronze, unique variant, 14 x 19 x 11 cm; 20 x 21 x 14 cm (with base)

€ 5,000 – 7,000 US$ 5,400 – 7,600

This work is registered in the Fondazione Giacomo Manzù, Aprilia, and is accompanied by a photo certificate of authenticity

Provenance:
European Private Collection




Viglio 2.8.21.

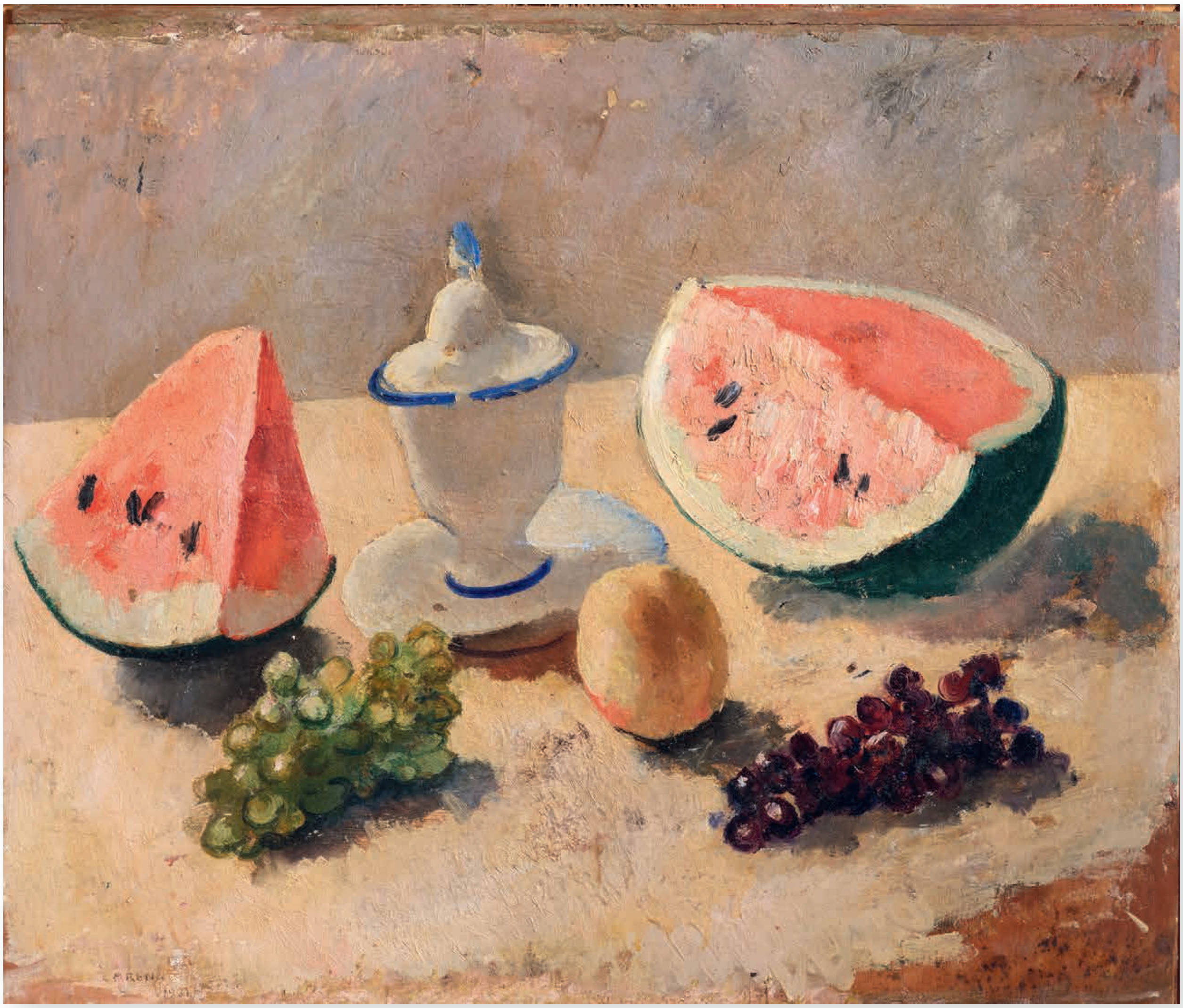
88

Hermann Hesse *

(Calw, Schwarzwald,1877–1962 Montagnola, Ticino)
Viglio, 1921, titled and dated, 23.5 x 31 cm, watercolor on paper, framed

€ 6,000 – 8,000 US$ 6,500 – 8,700

Provenance:
European Private Collection
European Private Collection (gift from the above)



89

Felice Carena *

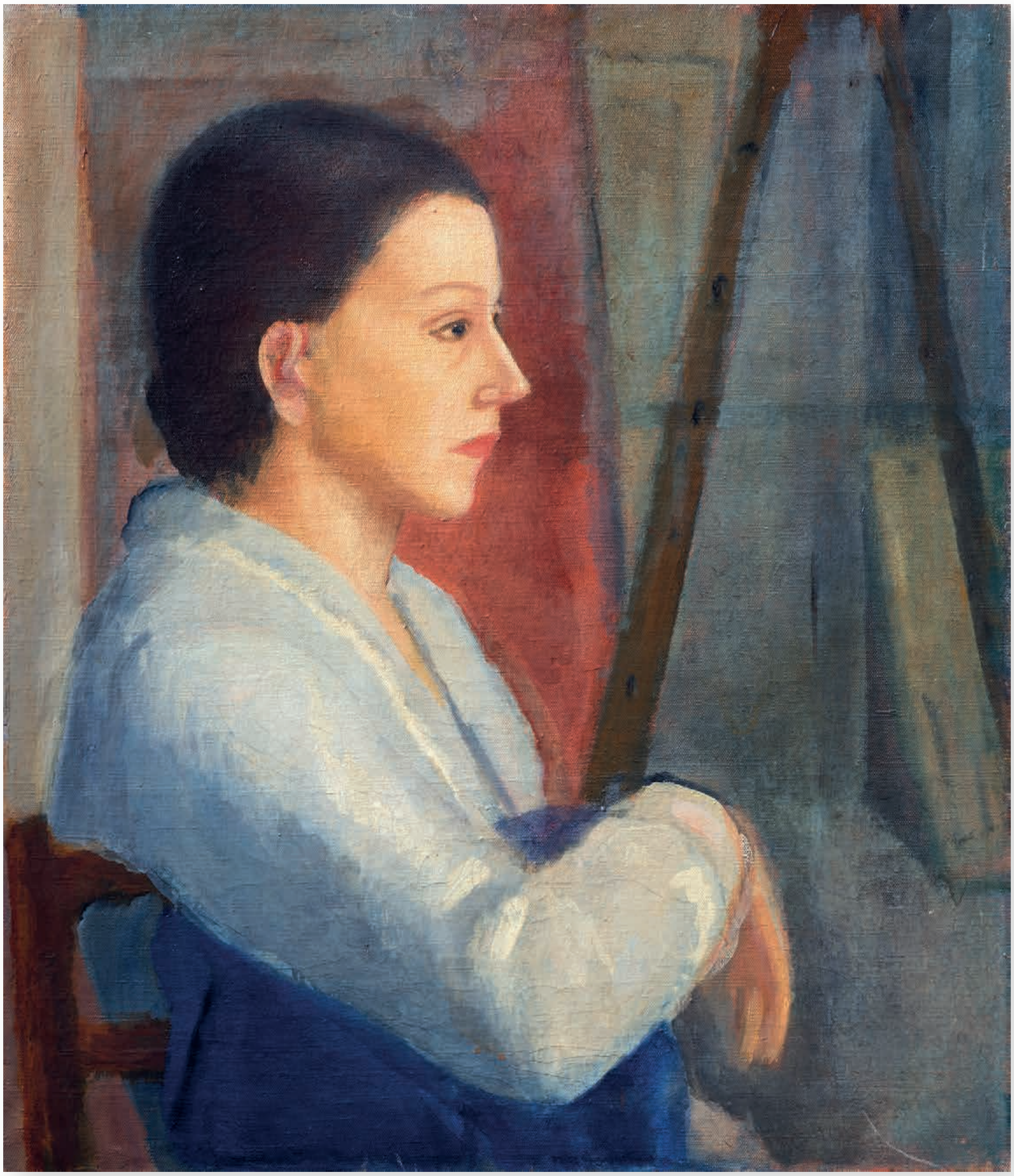
(Cumiana 1879–1966 Venice)

Untitled (Natura morta con anguria, uva e zuccheriera), 1932,
signed and dated, oil on wood, 51.7 x 59.6 cm, framed

€ 5,500 – 7,500 US$ 6,000 – 8,100

This work is accompanied by a photo certificate of authenticity issued by
Luigi Cavallo

Provenance:
European Private Collection



90
Virgilio Guidi *
(Rome 1891–1984 Venice)
La Studentessa, 1930, oil on canvas, 70 x 60 cm, framed

€ 12,000 – 16,000 US$ 13,000 – 17,300

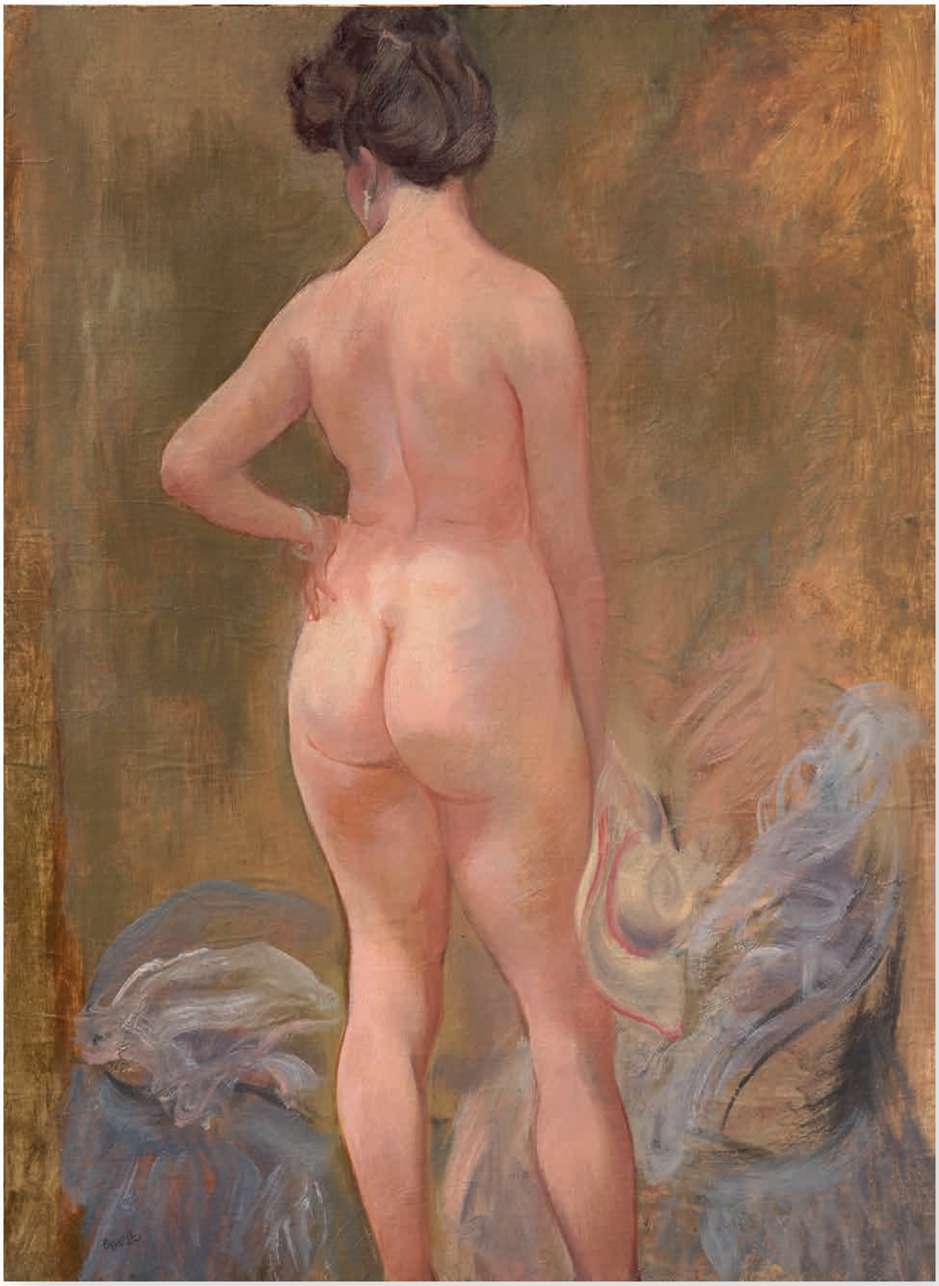
This work is accompanied by a photo certificate of authenticity signed by the artist

Provenance:
Adriano Guidi Bernardi Collection, Rome
Pallini Collection, Milan
Farsetti Collection, Prato
European Private Collection

Exhibited:
Rome, II Quadriennale d'Arte Nazionale, Palazzo delle Esposizioni, 5 February – 31 July 1935, exh. cat. p. 130, no. 7 (label on the reverse)
Venice, XX Biennale Internazionale d'Arte, 1 June – 30 September 1936

Literature:
Virgilio Guidi in "Rivista Illustrata del Popolo d'Italia", Milan, February 1935, with ill.
La II Quadriennale alla vigilia dell'inaugurazione in "Giornale d'Italia", Rome, 2 February 1935, with ill.
G. Prosperi (ed.), Alla Seconda Quadriennale, Isola Novecento, in "Roma Fascista", Rome, 28 February 1936, with ill.
N. Arnova (ed.), Virgilio Guidi, New York, 1937, p. 52 with ill.
T. Toniato (ed.), Guidi, Edizioni Galleria La Loggia, Bologna 1964 with ill.
F. Bizzotto, D. Marangon e T. Toniato (ed.), Catalogo Generale dei Dipinti, vol. 1, Electa, Milan 1998, p. 209, no. 1930 24, with ill.

Note:
The painting depicts Rita Anselmanni, wife of the painter Cavaggioni



91

George Grosz *

(Berlin 1893–1959)

Female nude with summer hat, 1940, signed, inscribed on the stretcher, oil and mixed media on paper laid down on canvas, 59 x 43.5 cm, framed

€ 8,000 – 12,000 US$ 8,700 – 13,000

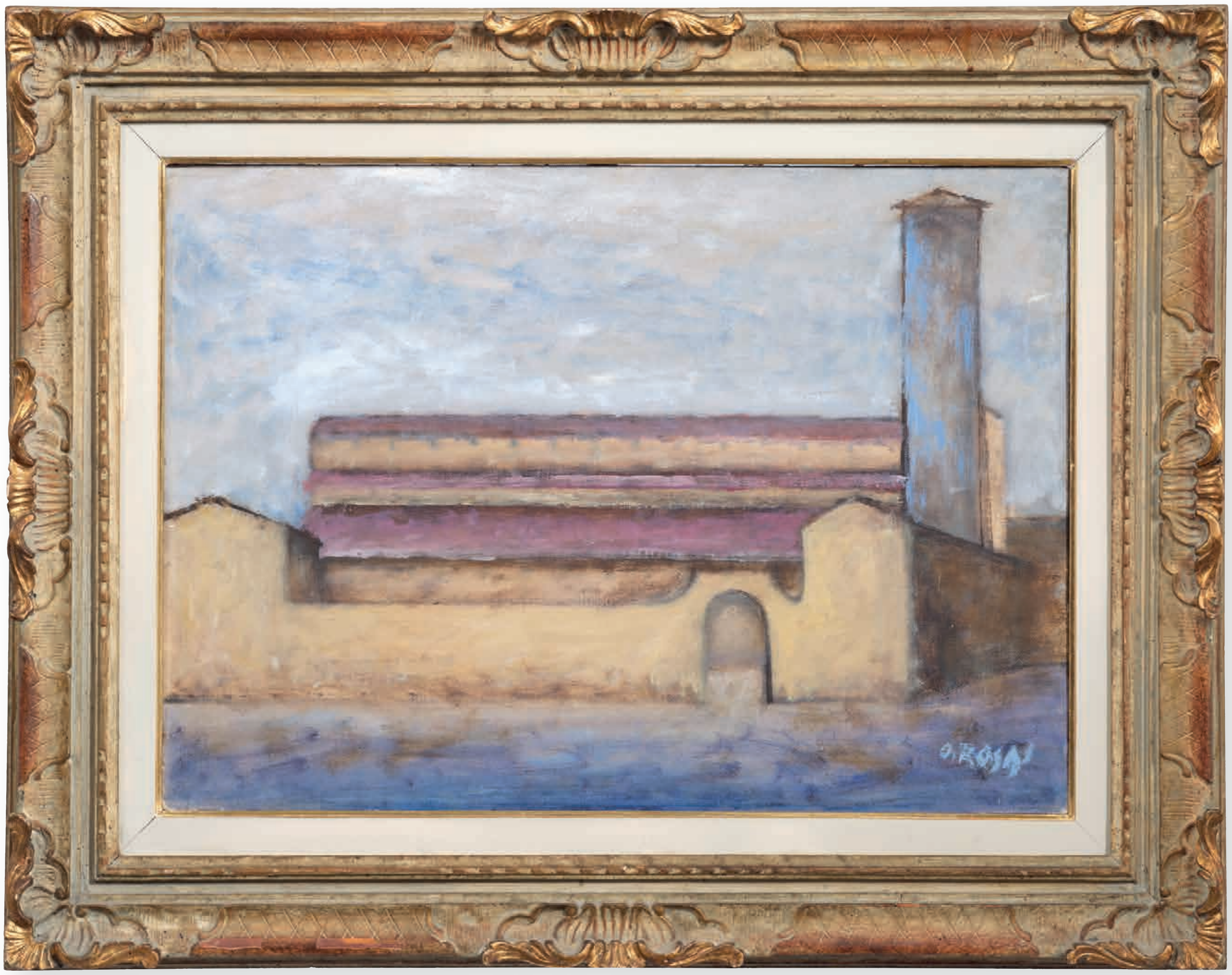
This work is registered in the George Grosz Estate, Berlin and is accompanied by a photo certificate of authenticity issued by Ralph Jentsch.
The work will be included in the forthcoming Catalogue Raisonné of works on paper by George Grosz

This work is also accompanied by a critical text written by Ralph Jentsch

This work is accompanied by a photo certificate issued by Dr. Marzio Cortinovis

Provenance:
Studio of the artist, Douglaston, Long Island (NY), 1940
George Grosz Estate, 1959
European Private Collection

Note:
It was above all in the years 1937 to 1941 that Grosz partly concentrated his work on the female nude and erotic subjects again, executing them in pencil, pen and ink, charcoal and mixed media. As mostly always his wife Eva, like in this very work, posed for him in the studio but also in nature, mostly in Cape Cod, the fashionable summer resort Grosz started to attend in 1938, spending there two or three months every year, where also this very work was executed in 1940.



92

Ottone Rosai *

(Florence 1895–1957 Ivrea)
Antica Badia, 1953, signed, signed, titled and dated on the reverse, oil on canvas, 50.2 x 70.3 cm, framed

€ 8,000 – 12,000 US$ 8,700 – 13,000

This work is accompanied by a photo certificate of authenticity signed by Nevio Rosai

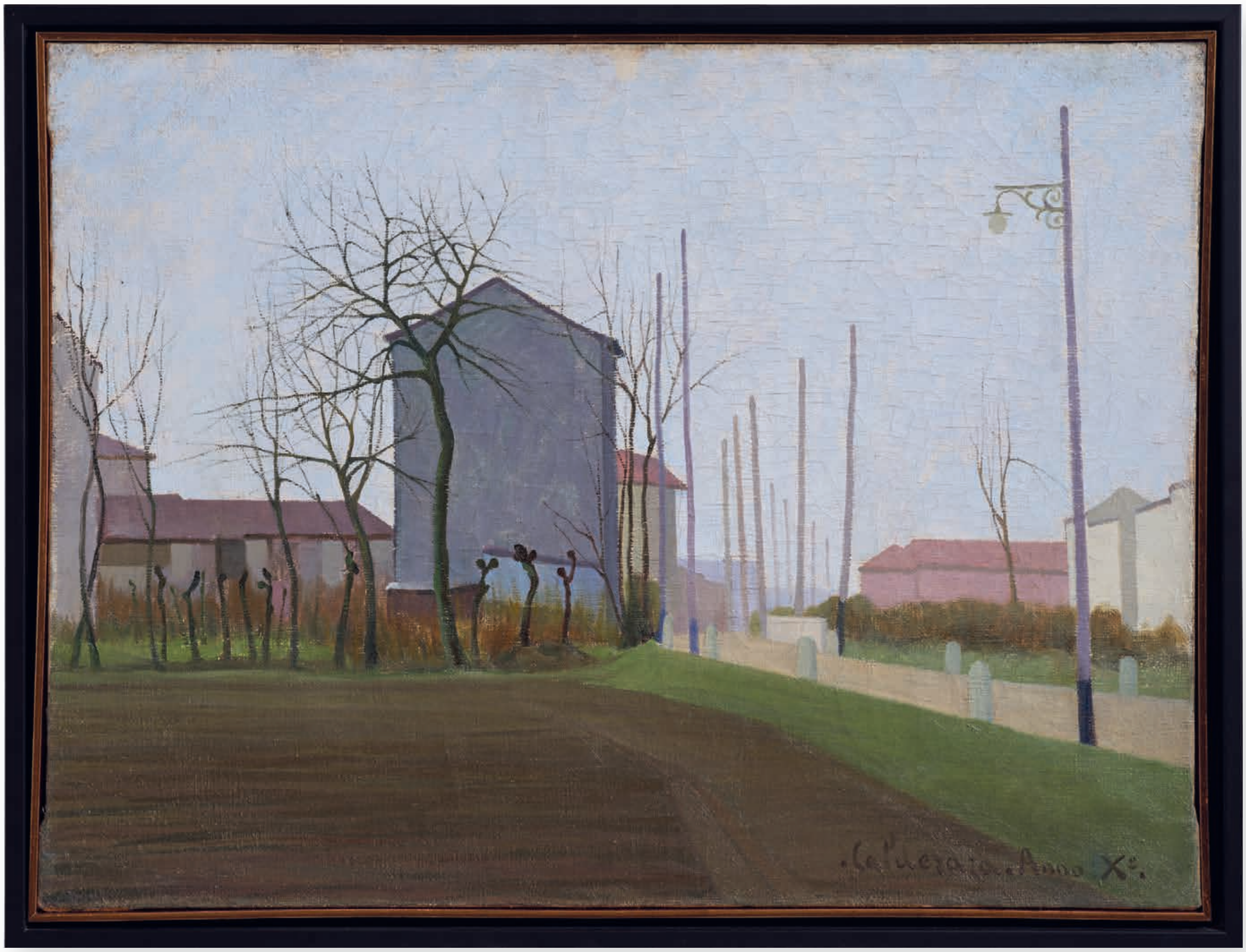
This work is registered in the Archivio Ottone Rosai and is accompanied by a photo certificate of authenticity issued by Giovanni Faccenda and is published in the Online Artist's Archive

Provenance:
Ottone Rosai's Heirs
Galleria d'Arte Torbandena, Trieste (label on the reverse)
European Private Collection

Exhibited:
Venice, XXVI Esposizione Biennale Internazionale d'Arte, 1952 (label on the reverse)
São Paulo, II Bienal de São Paulo, 1953–1954 (label on the reverse)

Literature of comparison:
P. C. Santini (ed.), Rosai, Vallecchi, Florence 1960, p. 217, no. 196

Note:
Label on the reverse signed by Francesca Fei Rosai, Oreste Rosai and Lucio Krismancic, dated May 31, 1957



93

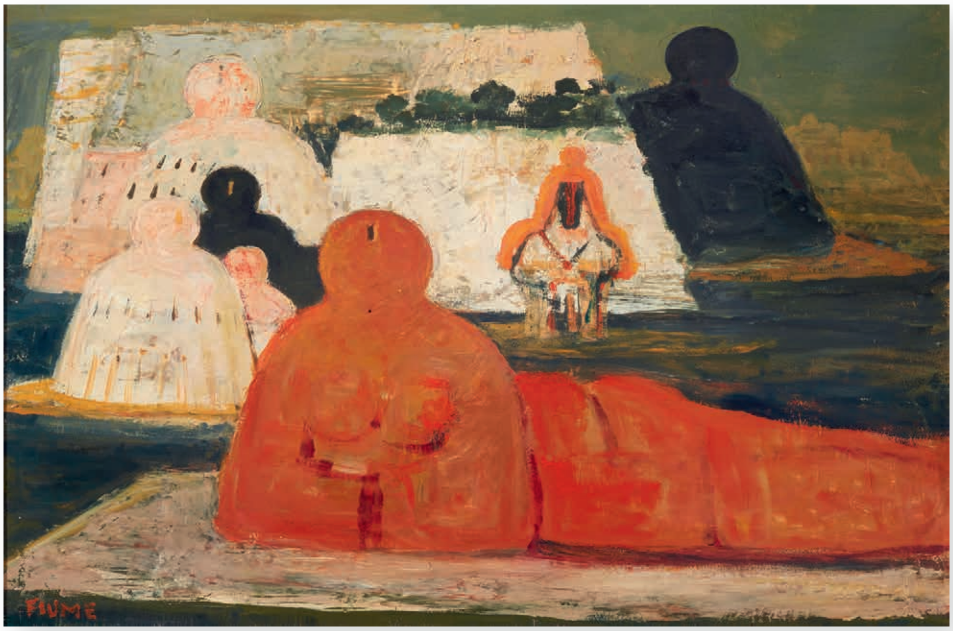
Antonio Calderara *

(Abbiategrasso/Milan 1903–1978Vacciago/Novara)
Untitled, 1931–1932, signed and dated „*Anno X*“, oil on canvas,
60 x 80 cm, framed

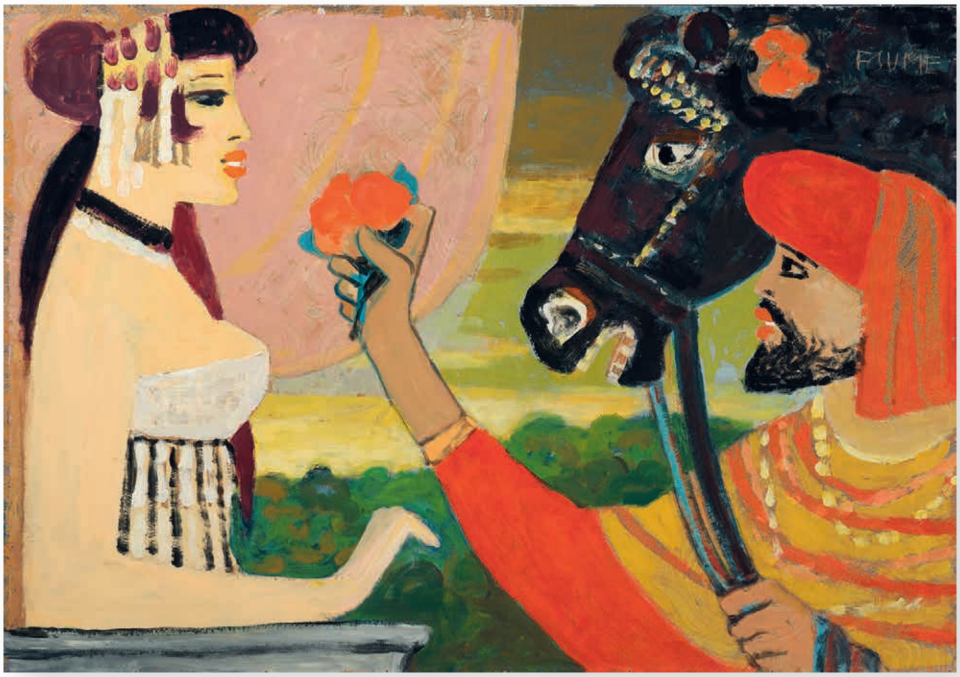
€ 15,000 – 20,000 US$ 16,200 – 21,600

This work is registered in the Fondazione Antonio e Carmela Calderara, Milan and is accompanied by a photo certificate of authenticity

Provenance:
Sale, Aste Bolaffi, Turin, 7 November 2017, lot 121
European Private Collection



94



95

94

Salvatore Fiume *

(Comiso 1915–1997 Milan)

Isola bagnata, 1960s, signed, oil on masonite, 73 x 108 cm, framed

€ 4,000 – 6,000 US$ 4,300 – 6,500

This work is registered in the Fondazione Salvatore Fiume, Canzo and is accompanied by a photo certificate of authenticity issued by Laura Fiume

Provenance:
European Private Collection

Literature:
Montecatini Terme, Da de Chirico a Fontana – Gli anni d'oro di Montecatini Terme, 27 September – 3 November 2002, exh. cat. p. 147, with ill. (dated 1961)

95

Salvatore Fiume *

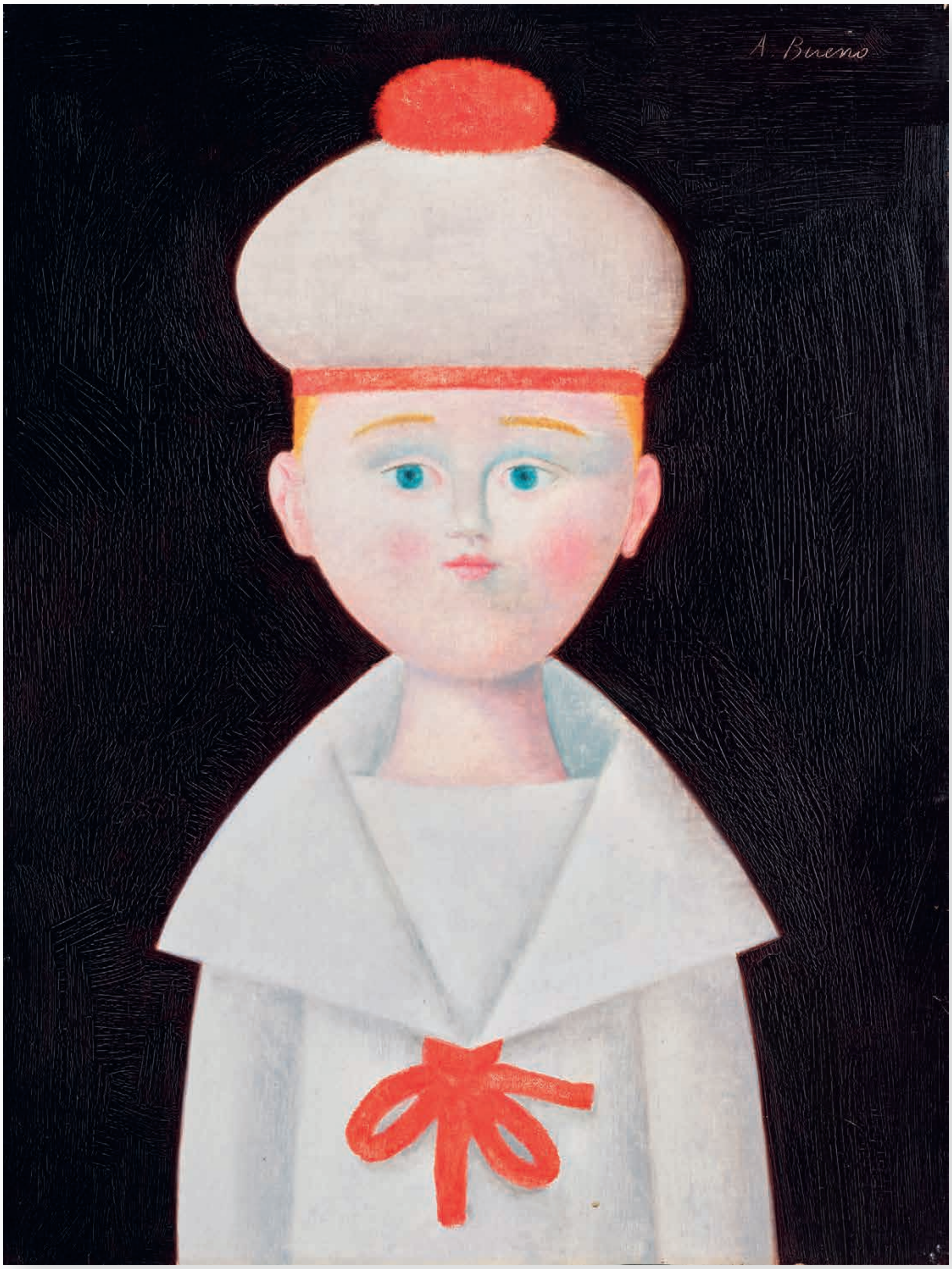
(Comiso 1915–1997 Milan)

Omaggio di un fiore, 1980s, signed, oil on masonite, 70 x 100 cm, framed

€ 3,000 – 4,000 US$ 3,200 – 4,300

This work is registered in the Fondazione Salvatore Fiume, Canzo and is accompanied by a photo certificate of authenticity issued by Laura Fiume

Provenance:
European Private Collection

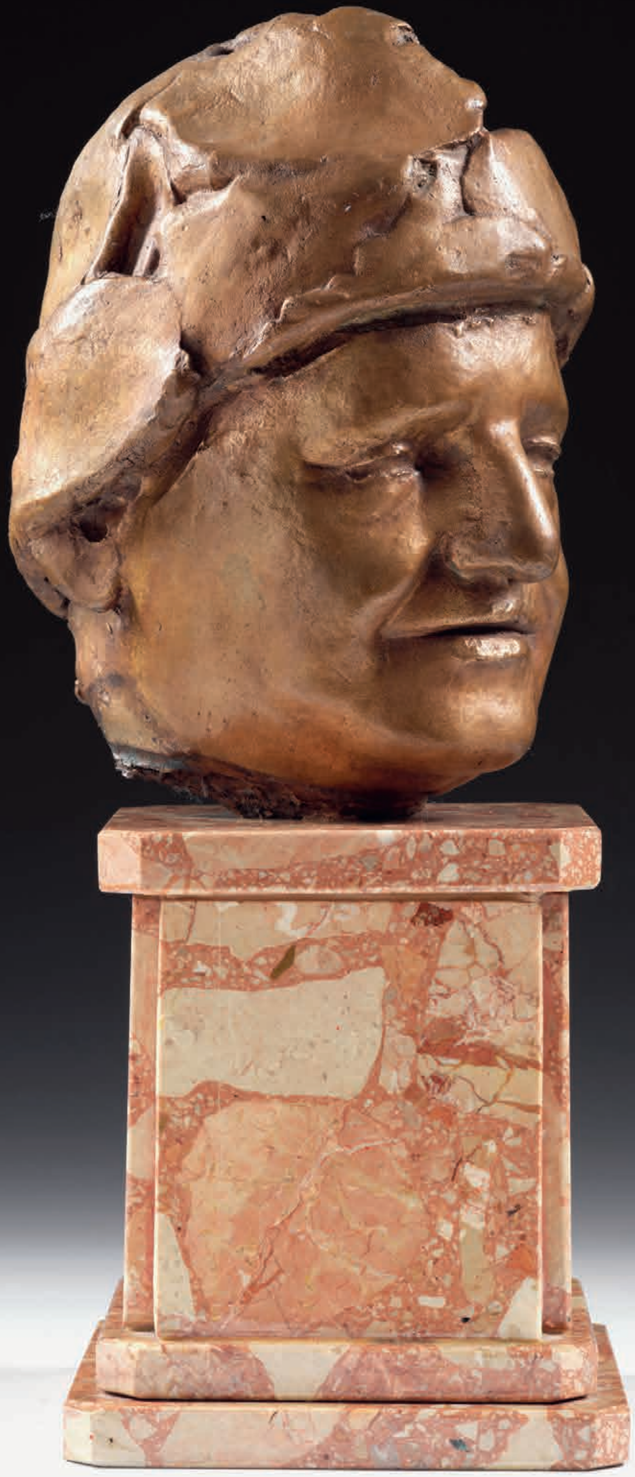


96
Antonio Bueno *
(Berlin 1918–1984 Fiesole)
Marinaretto, 1960–1961, signed, oil on masonite, 40 x 30 cm, framed

€ 7,000 – 10,000 US$ 7,600 – 10,800

This work is registered in the Archivio Antonio Bueno curated by Giovanni Battista Bianco and is accompanied by a photo certificate of authenticity

Provenance:
A. Ballerini Collection, Prato
P. Raccagni Collection, Imola
European Private Collection



97

Giacomo Manzù *

(Bergamo 1908–1991 Rome)
Testa di Papa Giovanni XXIII, 1963–1965,
bronze, unique variant, 28.5 x 22 x 19 cm,
heigh with base: 50 cm

€ 7,000 – 10,000 US$ 7,600 – 10,800

This work is registered in the Fondazione Giacomo Manzù, Aprilia, and is accompanied by a photo certificate of authenticity

Provenance:
European Private Collection

98

Marino Marini *

(Pistoia 1901–1980 Viareggio)
Ritratto Femminile, 1937, signed with initials,
bronze sculpture, unique example in bronze,
27 x 16 x 22 cm; 43 x 16 x 22 cm (with base)

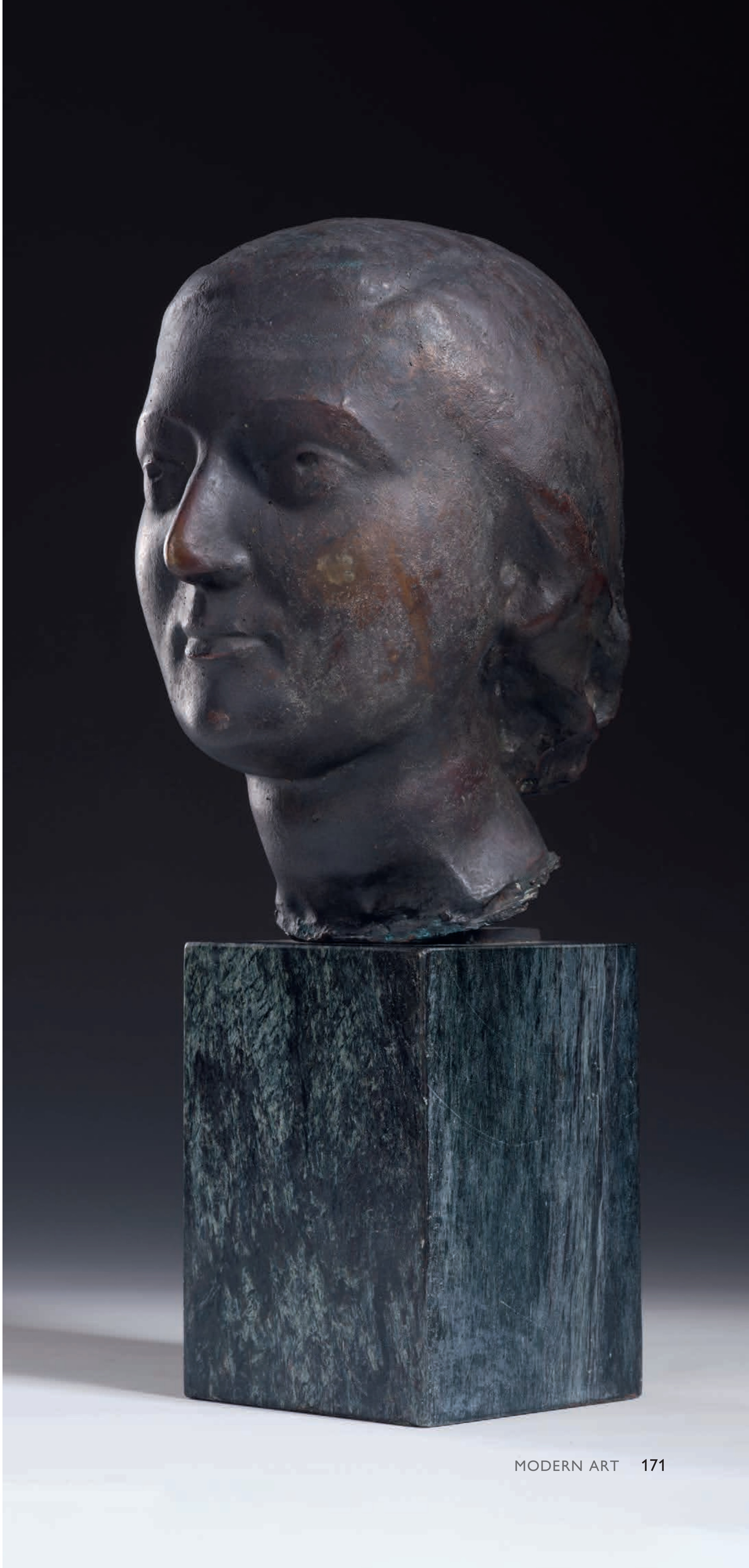
€ 9,000 – 12,000 US$ 9,700 – 13,000

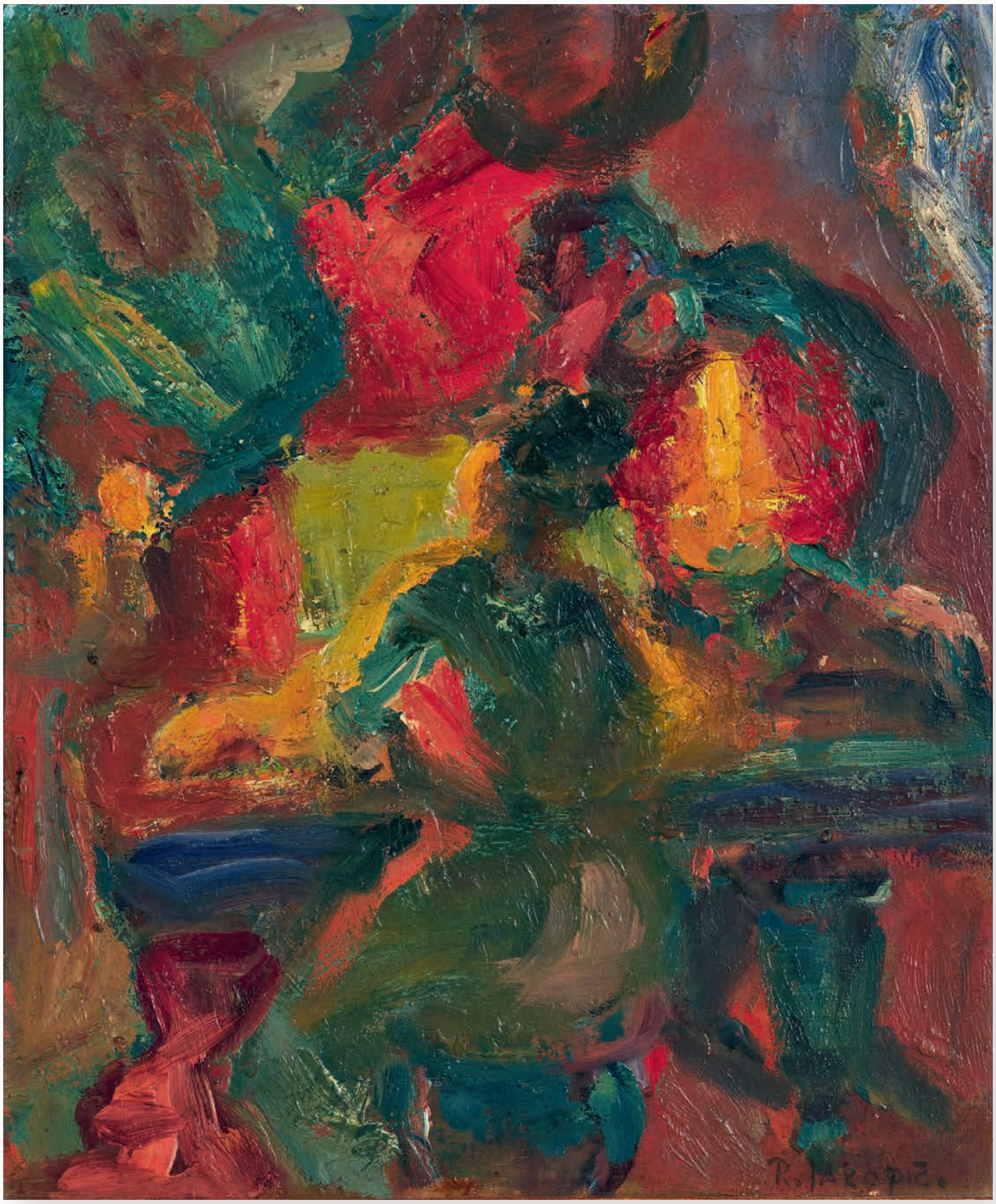
This work is registered in the Fondazione Marino Marini, Pistoia and is accompanied by photo certificated of authenticity

Provenance:
Davide Lajolo and Angela Candiani Collection
European Private Collection (gift from the above)

Literature:
L. Vitali (ed.) Marino Marini, Hoepli Editore, Milan 1937, pl. XXIX
P. Waldeberg, H. Read, G. di San Lazzaro (ed.) L'Oeuvre complet de Marino Marini, XX Siècle, Paris, 1970, p. 90, c.s.n. 80
G. Carandente (ed.), Marino Marini, Catalogo Ragionato della scultura, Skira, Milan 1998, p. 91, no. 129a (the ill. specimen is the polychrome terracotta version)
C. Pirovano (ed.), Marino Marini - Scultore, Electa, Milan, 1972, fig. 69, c.s.n 90
M. L. Caffarelli (ed.), Gli artisti di Ulisse: Collezione Davide Lajolo, LineLab. Edizioni, Alessandria 2012, p. 24 with ill.

Note:
There are two versions of this piece: one in bronze (G. Carandante, 129A) and the second one is a polychrome terracotta (G. Carandante, 129B)





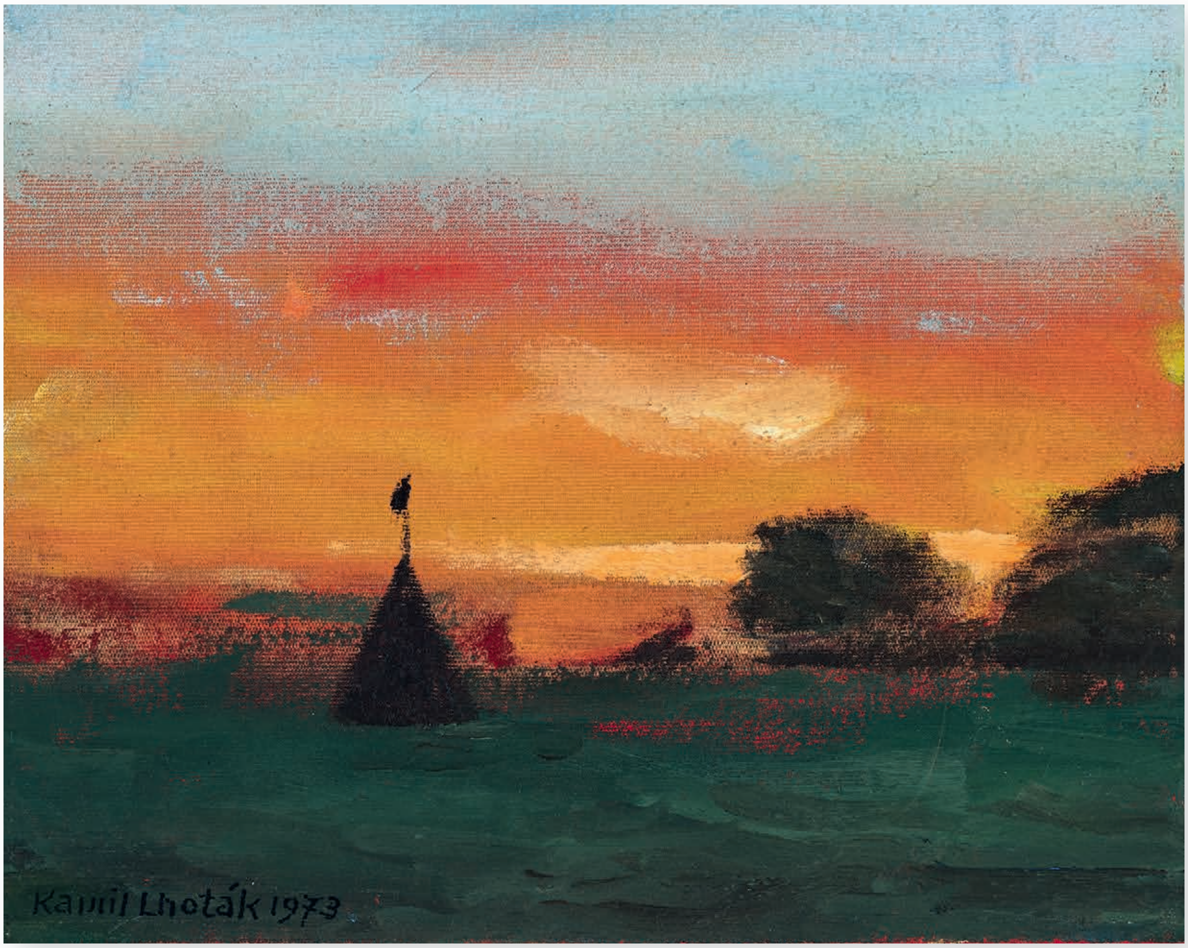
99
Rihard Jakopi£
(Slovenia 1869–1943)
Lady on the piano, signed *R. Jakopič*, oil on cardboard,
40 x 30 cm, framed

€ 6,000 – 8,000 US$ 6,500 – 8,700

This work is one of twenty five paintings of the theme Nocturne existing.

We thank Dr. Andrej Smrekar, National Gallery of Slovenia, Ljubljana, for his help in cataloguing and confirming the authenticity of this work by photo.

Provenance:
Private Collection, Yugoslavia (acquired in the 1930s)
Private Collection, Austria



100

Kamil Lothák *

(Prague 1912–1990)

Po západu slunce (after the sunset), 1973, signed and dated *Kamil Lhoták 1973*, oil on canvas on cardboard, 15.3 x 19 cm

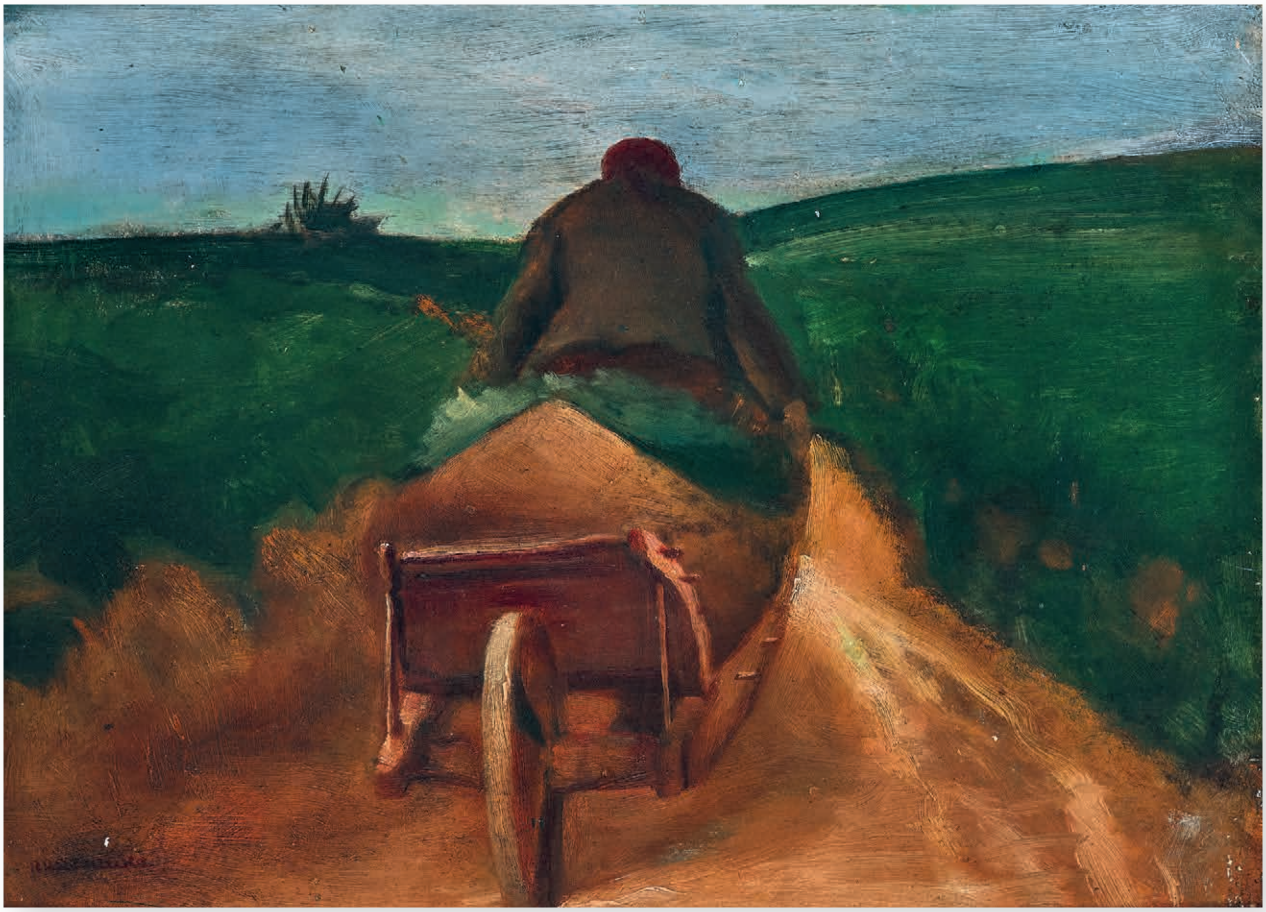
€ 6,000 – 8,000 US$ 6,500 – 8,700

This work is registered in the catalogue raisonné of the artist with the no. 1610/2.

We thank Dr. Libor Šteffek for his help in cataloguing and confirming the authenticity of this work by photo.

Provenance:

Private Collection, Germany - gift to the current owner
Private Collection, Germany



101

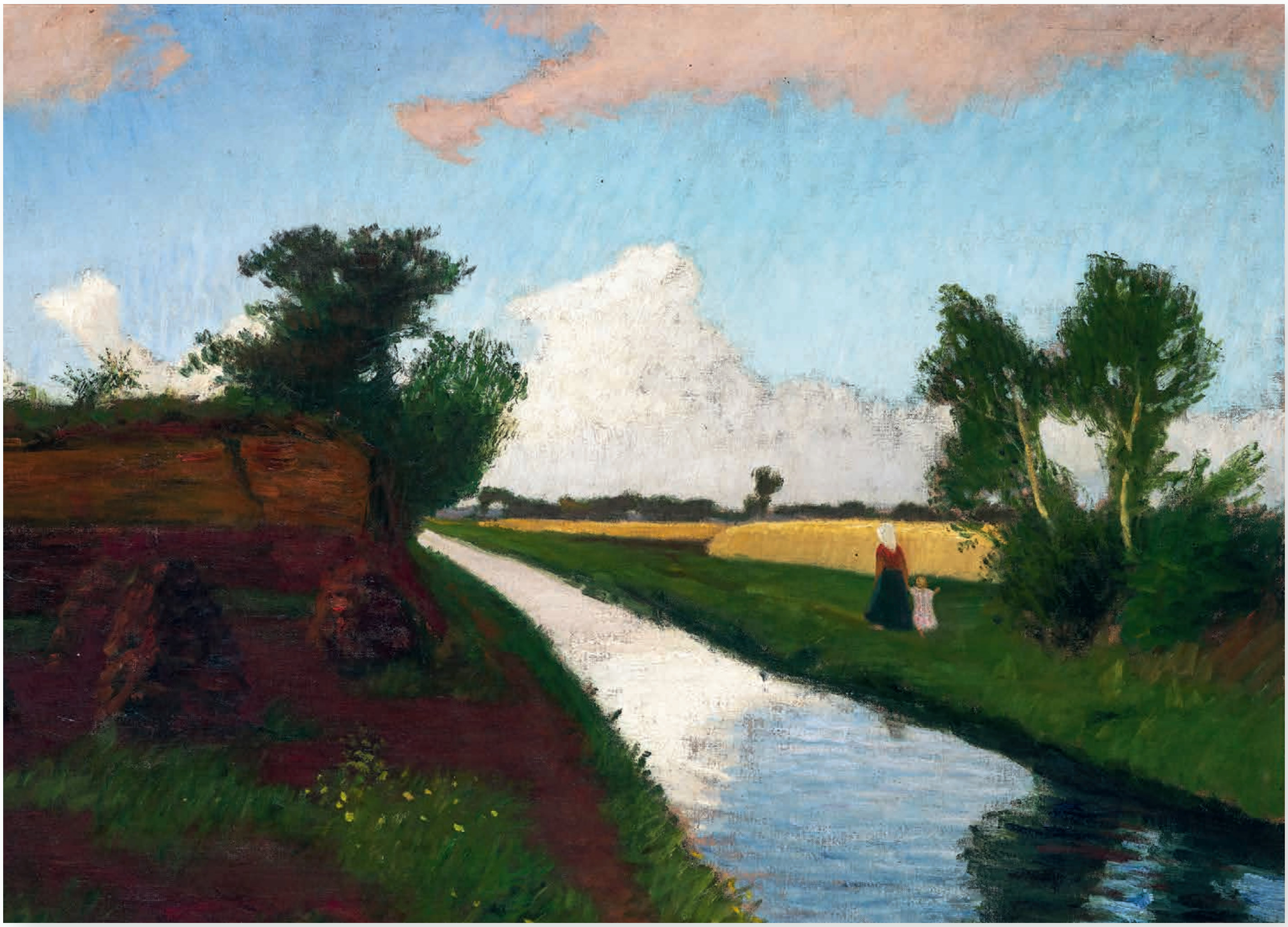
Rudolf Kremli£ka

(Kolin 1886 – 1832 Prague)
Úvozem, (In the hollow path), 1917, signed *R Kremlička*,
oil on thick wooden board, 24.5 x 33 cm, framed

€ 12,000 – 15,000 US$ 13,000 – 16,200

This work is accompanied by a scientific confirmation by Dr. Karel Srp.

Provenance:
Private Collection, Czech Republic



102

Otto Modersohn

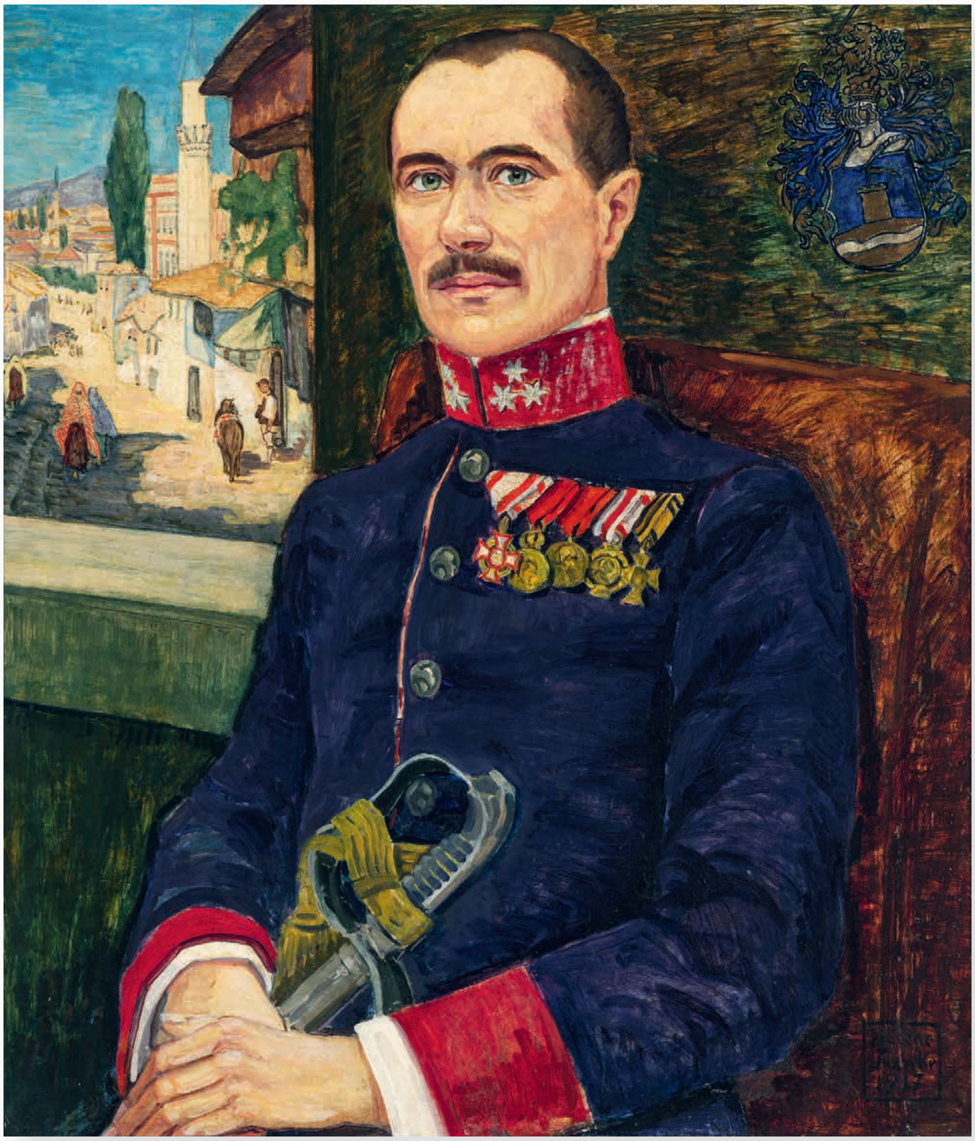
(Soest 1865–1943 Fischerhude)
Moor canal in Bergedorf near Worpswede, signed *Otto Modersohn*, oil on canvas, 65 x 90 cm, framed

€ 12,000 – 18,000 US$ 13,000 – 19,500

The work is listed in Otto Modersohn's 1899–1900 studio directory with the title Moorkanal (Bergedorf), p. 14.

The work is registered in the Otto Modersohn Museum Fischerhude. We are grateful to Rainer Noeres for this support in cataloging this work.

Provenance:
Private Collection Kolbe, Münster
Bruno und Paul Cassirer, Berlin (label)
Private Collection Germany (since 1950s)

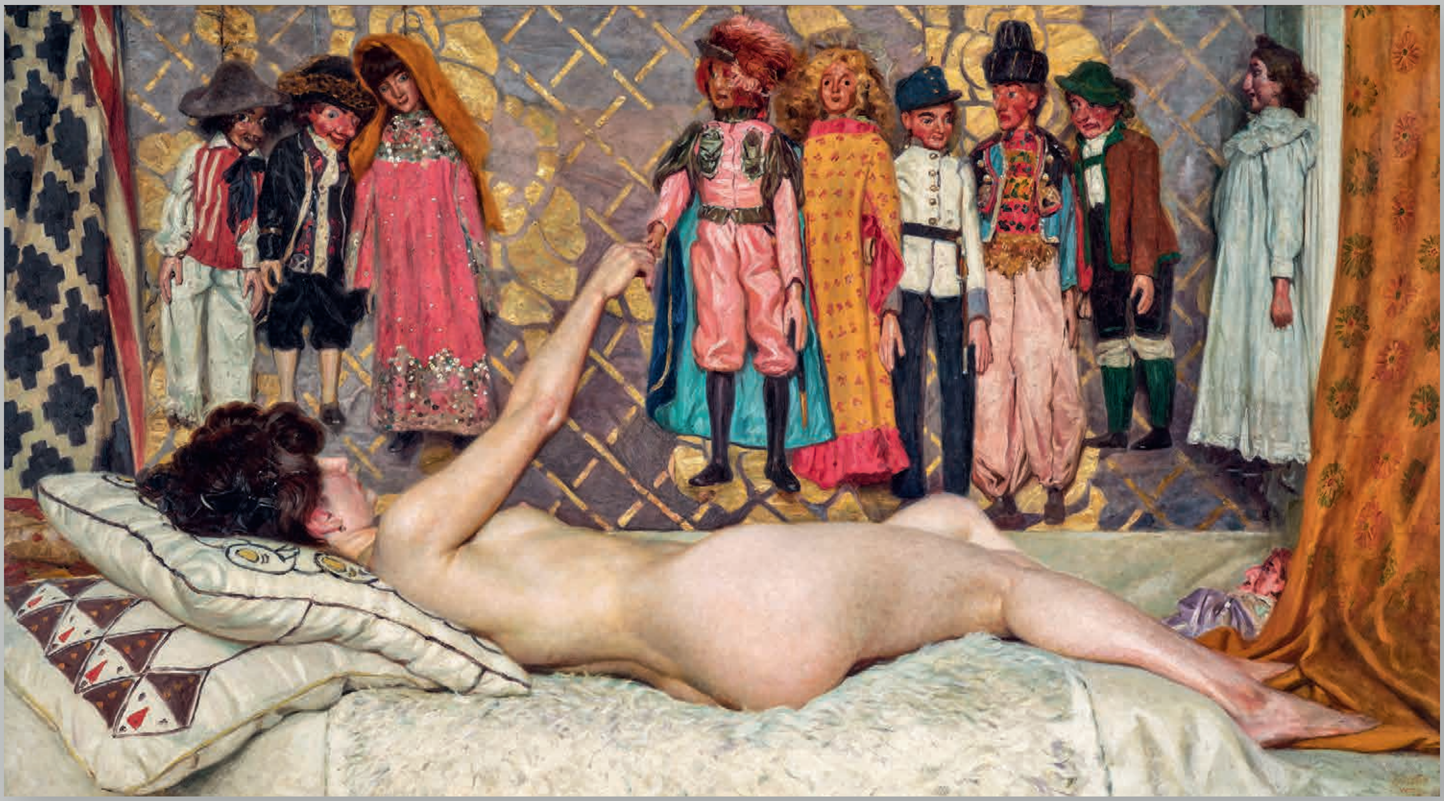


103
Helene Funke *
(Chemnitz 1869–1957 Vienna)
„Portrait des Offiziers Golitschek Elbwart", signed and dated
Helene Funke 1917, oil on panel, 79.8 x 69.8 cm, framed

€ 5,000 – 7,000 US$ 5,400 – 7,600

Listed:
Peter Funke. Die Malerin Helene Funke 1869–1957. Leben und Werk, Böhlau Verlag, 2011, p.83

Provenance:
Private Collection, Vienna – directly acquired from the artist



In 1907 and 1910, Maximilian Lenz exhibited at the Secession Vienna together with his long-time student Ida Kupelwieser. In addition to landscapes and flower pictures, the picture "Marionetten" stood out with its complex, quite erotic symbolism. A theme that he will repeat several times, as he did in 1914.

It is assumed that the lying beauty is Ida Kupelwieser, who was for a long time unattainable for a love affair or a close liaison for the painter due to her social position as a wealthy entrepreneur's daughter. The picture can therefore be interpreted as a dream of the painter, who depicts himself on the lower right as a fool, the only figure not hanging by a thread, who watches longingly as the beauty extends her hand to the prince doll. Only years later, in 1926, he would marry Ida just a few months before her death and would finally become the "prince". (Buchner-Kopper, 2001, p. 134)

104
Maximilian Lenz
(Vienna 1860–1948)
"Marionetten" (Puppets), signed and dated *M. LENZ Wien 1914*, on the stretcher signed *M LENZ*, oil on canvas, 100 x 180 cm, framed

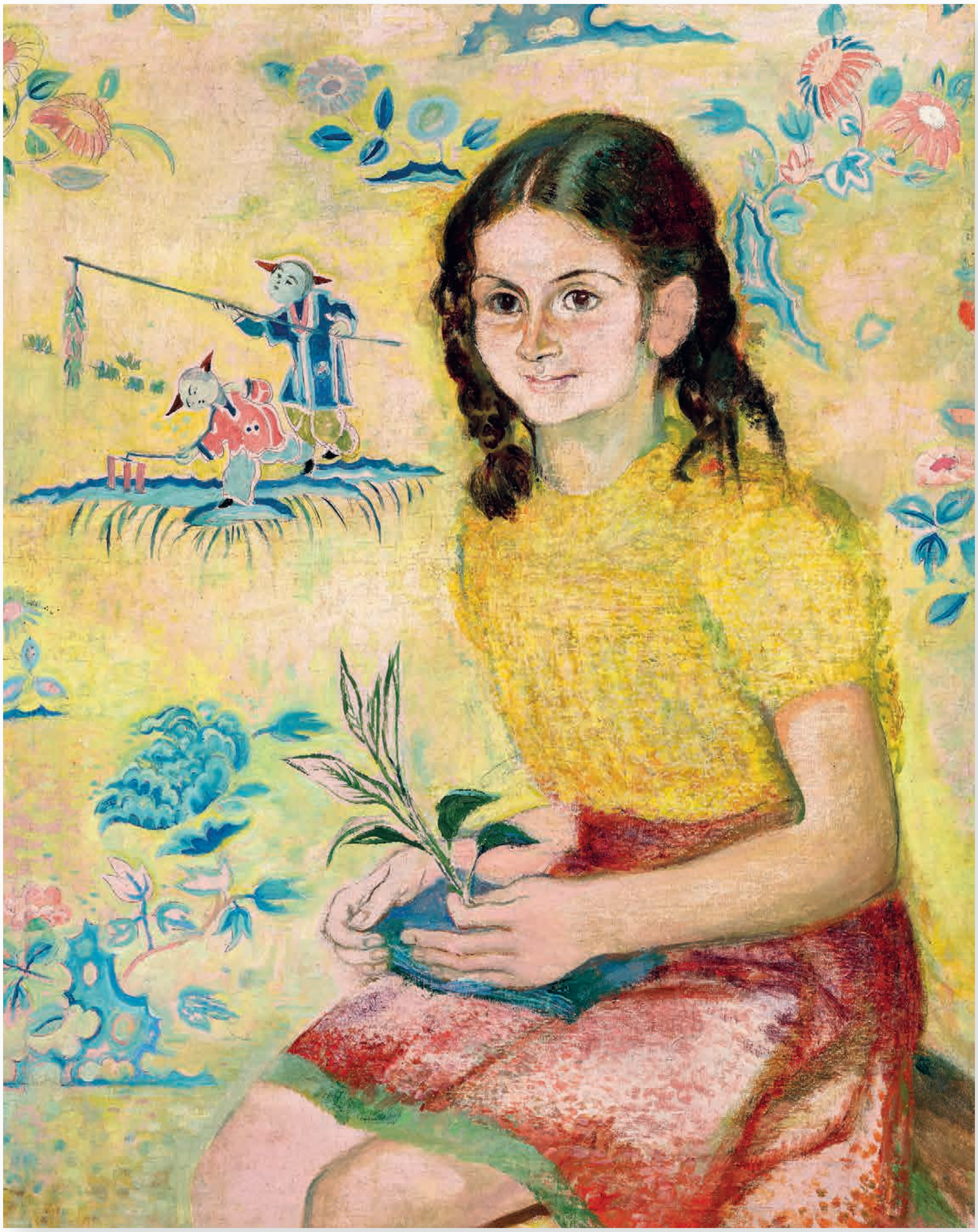
€ 20,000 – 35,000 US$ 21,600 – 37,900

Provenance:
Private Collection, Austria

Literature:
Hella Buchner-Kopper, Maximilian Lenz. Ein Maler im Licht / Schatten Gustav Klimts, Diss. Univ. Klagenfurt, 2001, p. 134, ill. 133

Exhibition:
Nürnberg, Galerie Würthle, "Wien um 1900", 1995
cf. Secession, Vienna, XXXVI. Ausstellung der Vereinigung bildender Künstler Österreichs, April – Juli 1910, no. 61, ill. and titled

We are grateful to Dr. Hansjörg Krug for his help in cataloguing this work.



105

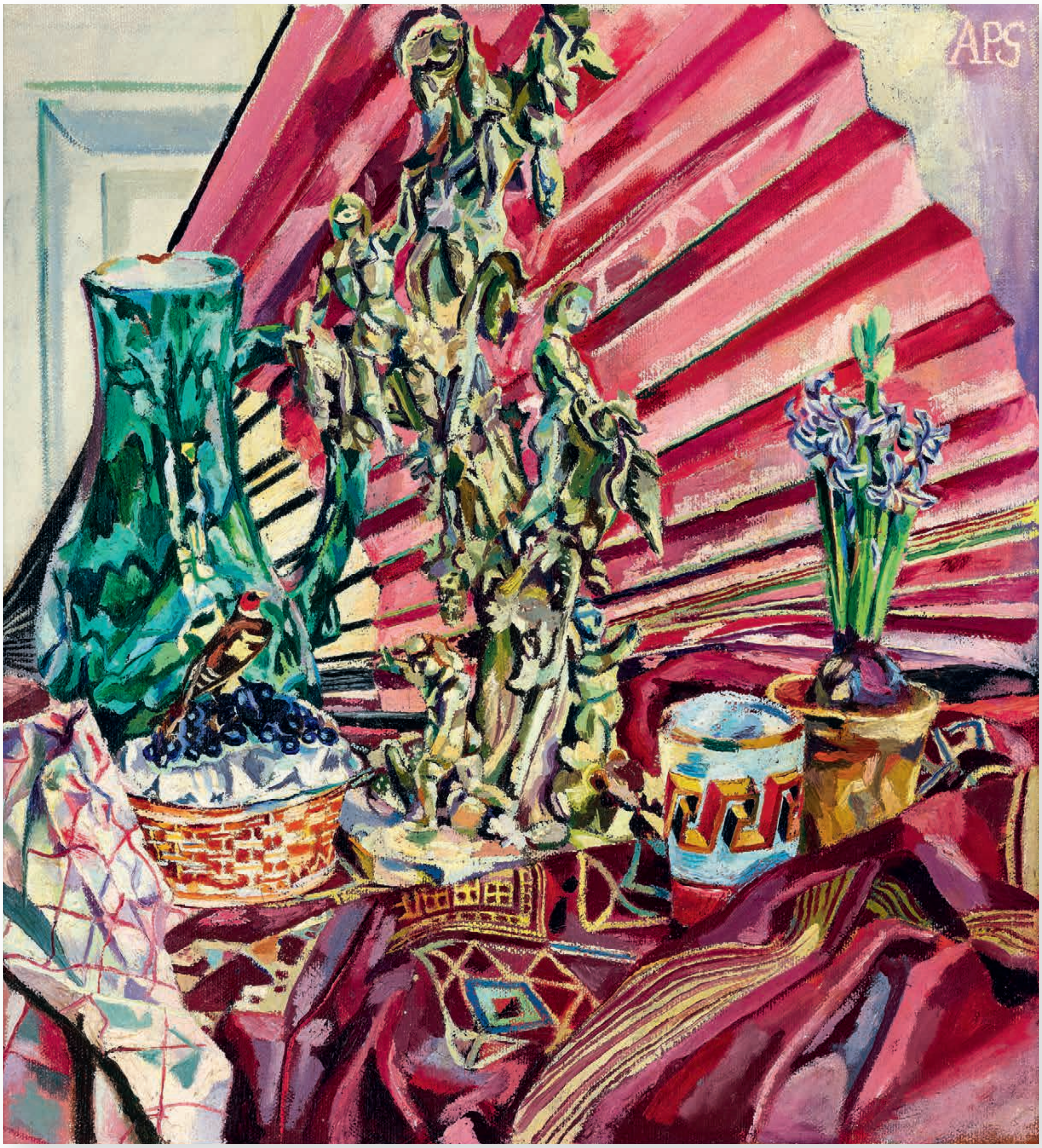
Ludwig Heinrich Jungnickel *

(Wunsiedel 1881–1965 Vienna)

Junges Mädchen vor einer Tapete mit japanischen Motiven (Young girl in front of a wallpaper with Japanese motifs), estate stamp on the front and reverse, oil on canvas, 75 x 60.5 cm, framed

€ 12,000 – 20,000 US$ 13,000 – 21,600

Provenance:
Private Collection, Austria, acquired from the estate of the artist



106

Albert Paris Gütersloh *

(Vienna 1887–1973)

Stilleben mit rotem Fächer (Still life with a red fan), monogrammed *APG*, on the reverse inscribed “Eigenthum Prof. Hans Böhler” and “Stilleben von Gütersloh”, oil on canvas, 63 x 58 cm, framed

€ 16,000 – 20,000 US$ 17,300 – 21,600

Listed and illustrated:

A. P. Gütersloh, Beispiele. Schriften zur Kunst, Werkverzeichnis, Heribert Hutter (ed.), Vienna, Jugend und Volk Verlag, 1977, p. 131, no. 1925/3, ill. (b/w)

Provenance:

Hans Böhler, Vienna
Gallery Heinrich Steinek, Vienna
Private Collection, Vienna

In 1930, Carl Moll painted a series of floral still-lifes under the influence of his younger colleague Robin Christian Andersen, one of which, "Still Life with Blue Bottle", was acquired by the Belvedere. Like this one, the "Begonia" in the Klement Collection shows a new boldness of color and a different orchestration of light, which, emerging more from the back, dancing along the edges, gives the objects a certain plasticity, a powerful presence.

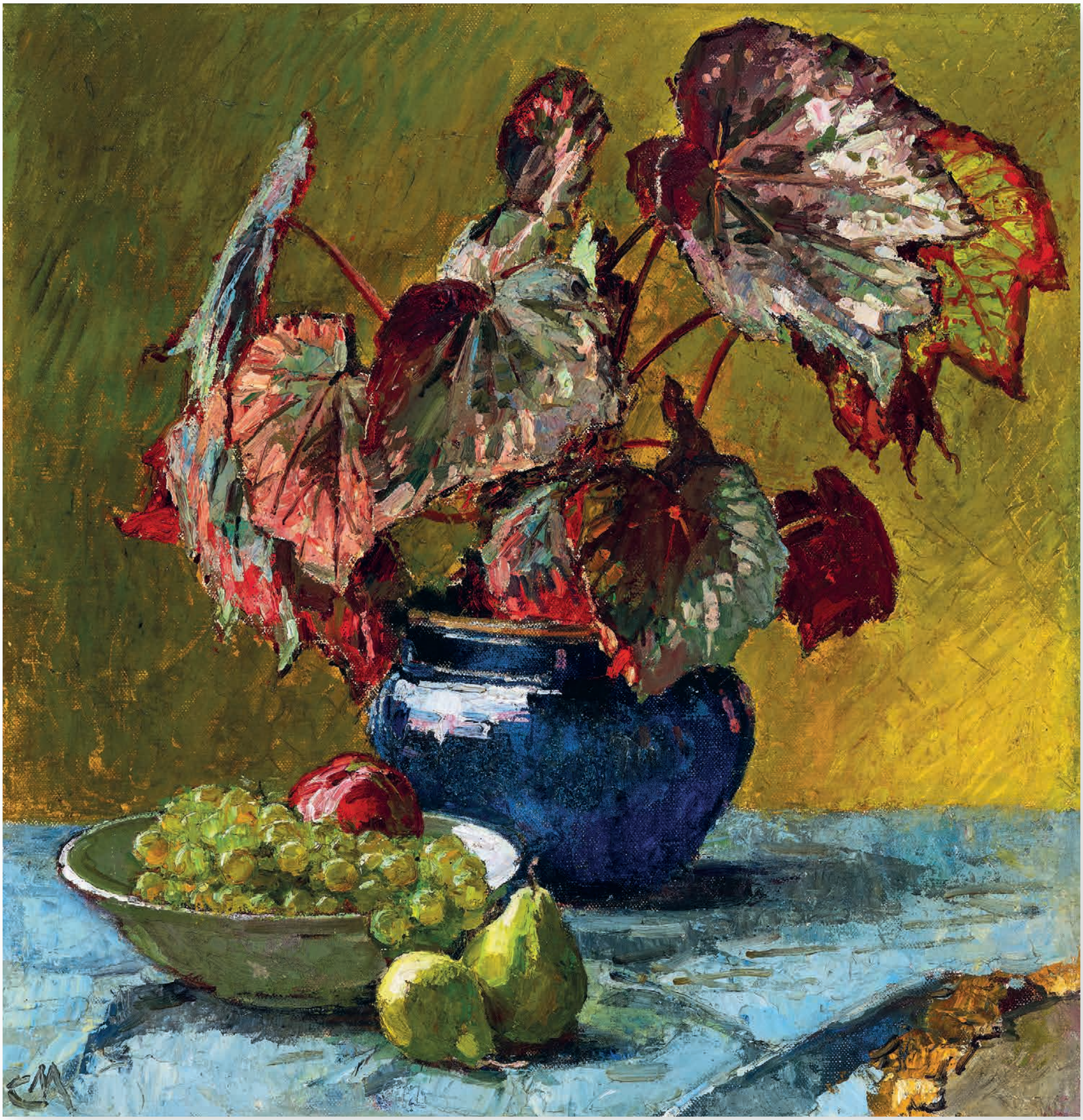
107
Carl Moll
(Vienna 1861–1945)
„Begonie" (Begonia), 1930, monogrammed *CM*, titled on an old collection label on the reverse as well as (incorrectly) dated *1933*, inscribed on the stretcher *„Begonien II / SANARY III"*, oil on canvas, 57 x 55 cm, framed

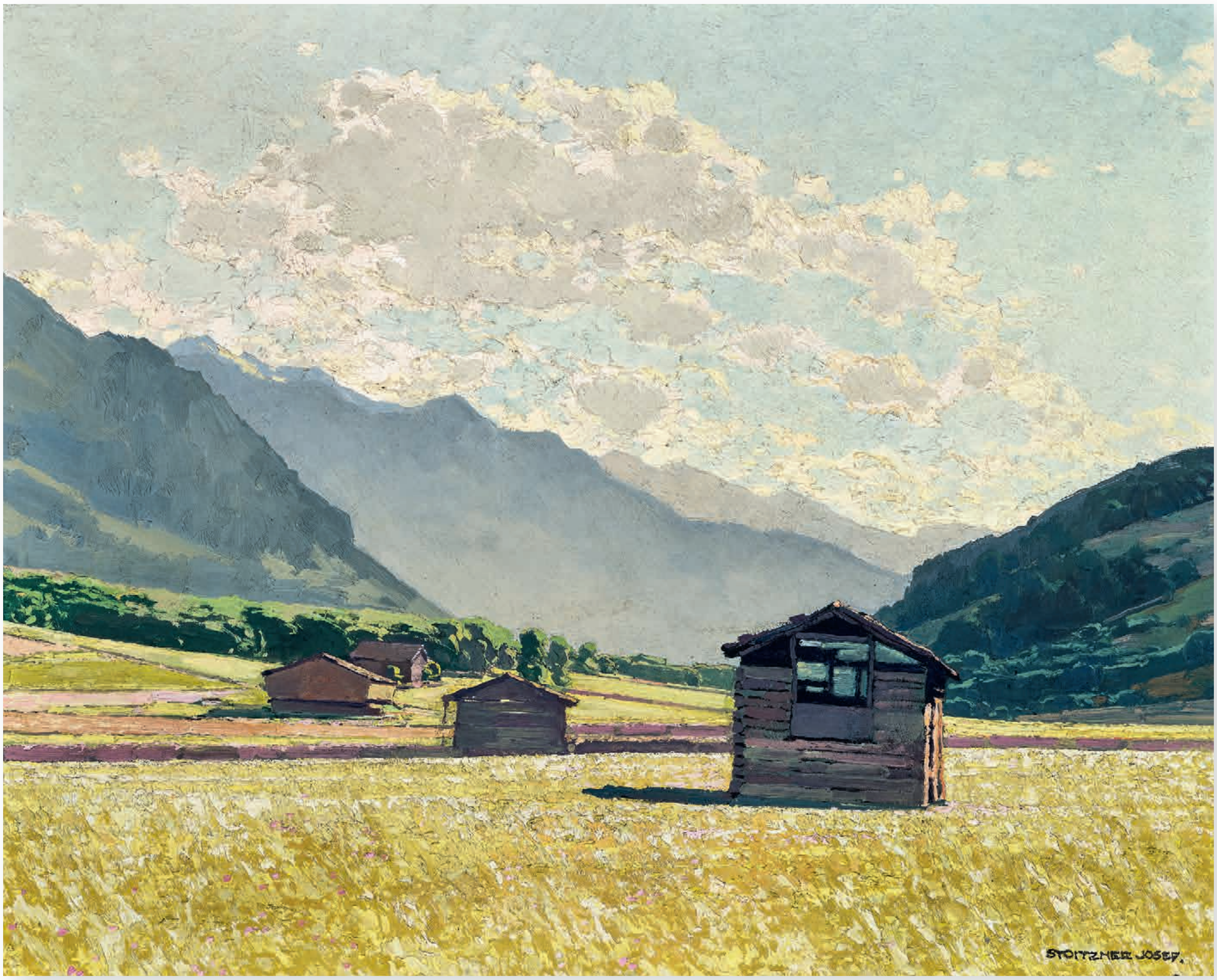
€ 40,000 – 60,000 US$ 43,300 – 64,900

Provenance:
Estate of the artist, Vienna
by descent to Anton Klement (1886–1965), Vienna
Private Collection, Lower Austria (by descent from the above)

Compare:
Cornelia Cabuk, Carl Moll, Belvedere Werkverzeichnisse, vol. 11, Vienna 2020, cat. rais. nos. GE 450-456

We are grateful to Dr. Cornelia Cabuk and Dr. Franz Smola, Belvedere for confirming the authenticity of this work and for the inclusion of the painting in the catalog raisonné under the no. GE 456 A.




STOITZNER JOSEF.

108

Josef Stoitzner

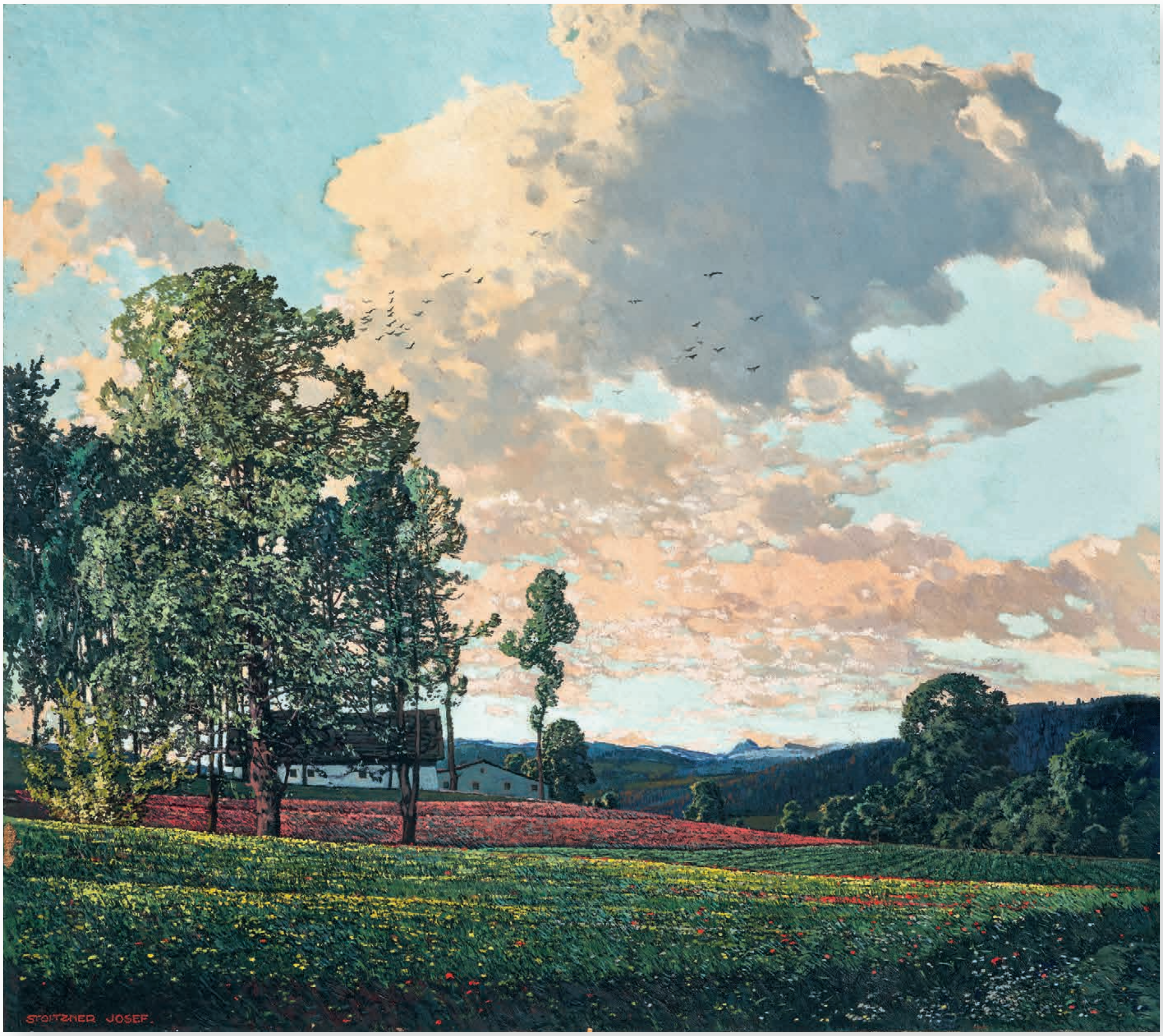
(Vienna 1884–1951 Bramberg, Pinzgau)
Sommertag im Oberpinzgau (Summer day in Oberpinzgau), Salzburg, c. 1935, signed *STOITZNER JOSEF*, oil on canvas, 55 x 70 cm, framed

€ 8,000 – 12,000 US$ 8,700 – 13,000

Provenance:
Private Collection, Austria

The painting shows the view from Bramberg towards the west at the entrance to the Unter- and Obersulzbachtal.

We are grateful to Dr. Jakob Wirz and Christian Nindl for their scientific support and the inclusion in the catalog raisonné under the no. WVJS 1.6.122.

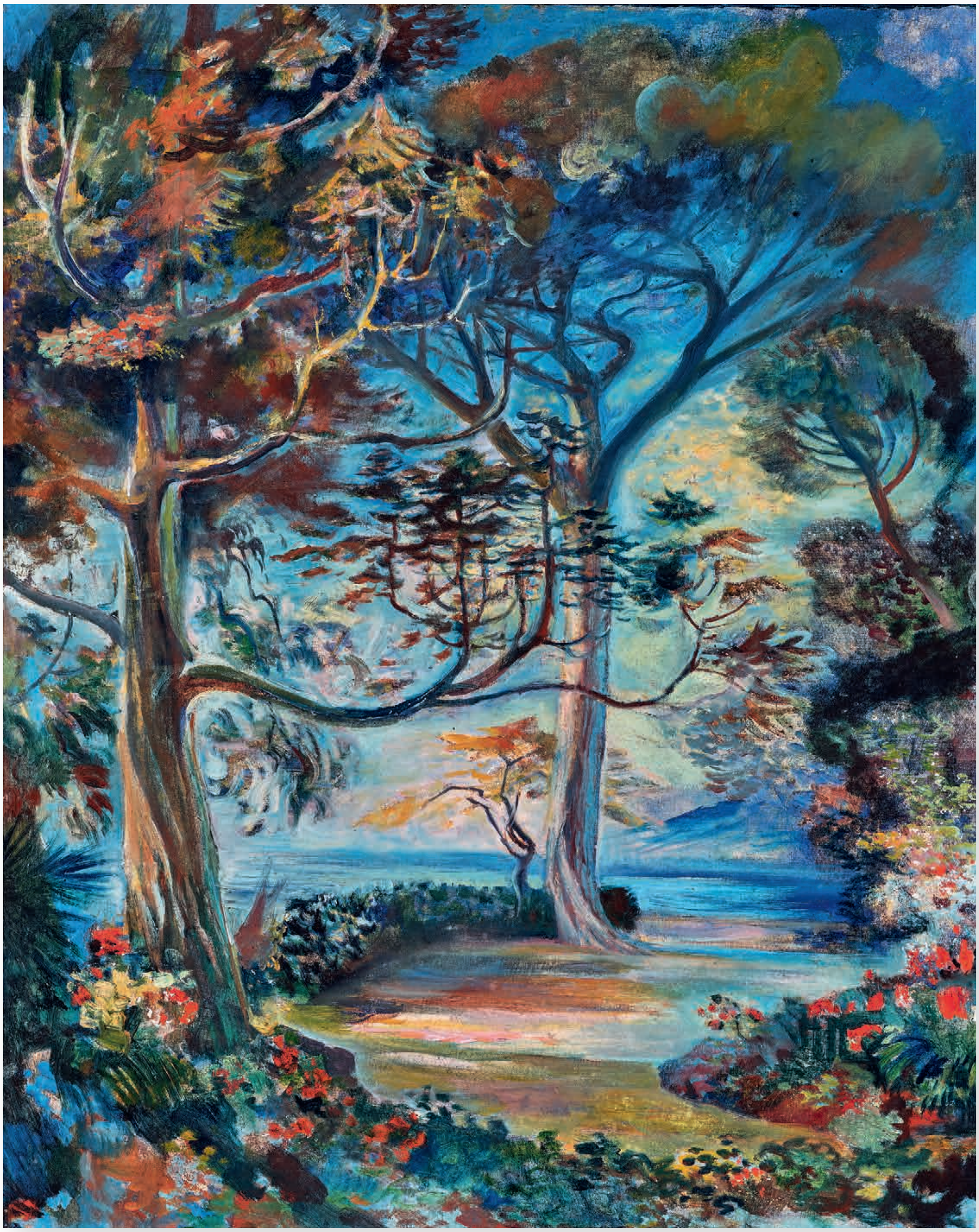


109
Josef Stoitzner
(Vienna 1884–1951 Bramberg, Pinzgau)
Voralpenlandschaft im Abendrot (Landscape in the foothills of the Alps at sunset), c. 1924, signed *STOITZNER JOSEF*, oil on canvas, 80 x 90 cm, framed

€ 12,000 – 20,000 US$ 13,000 – 21,600

Provenance:
Private Collection, Austria

We are grateful to Dr. Jakob Wirz and Christian Nindl for their scientific support and the inclusion in the catalog raisonné under no. WVJS 1.4.35.



110

Ludwig Heinrich Jungnickel *

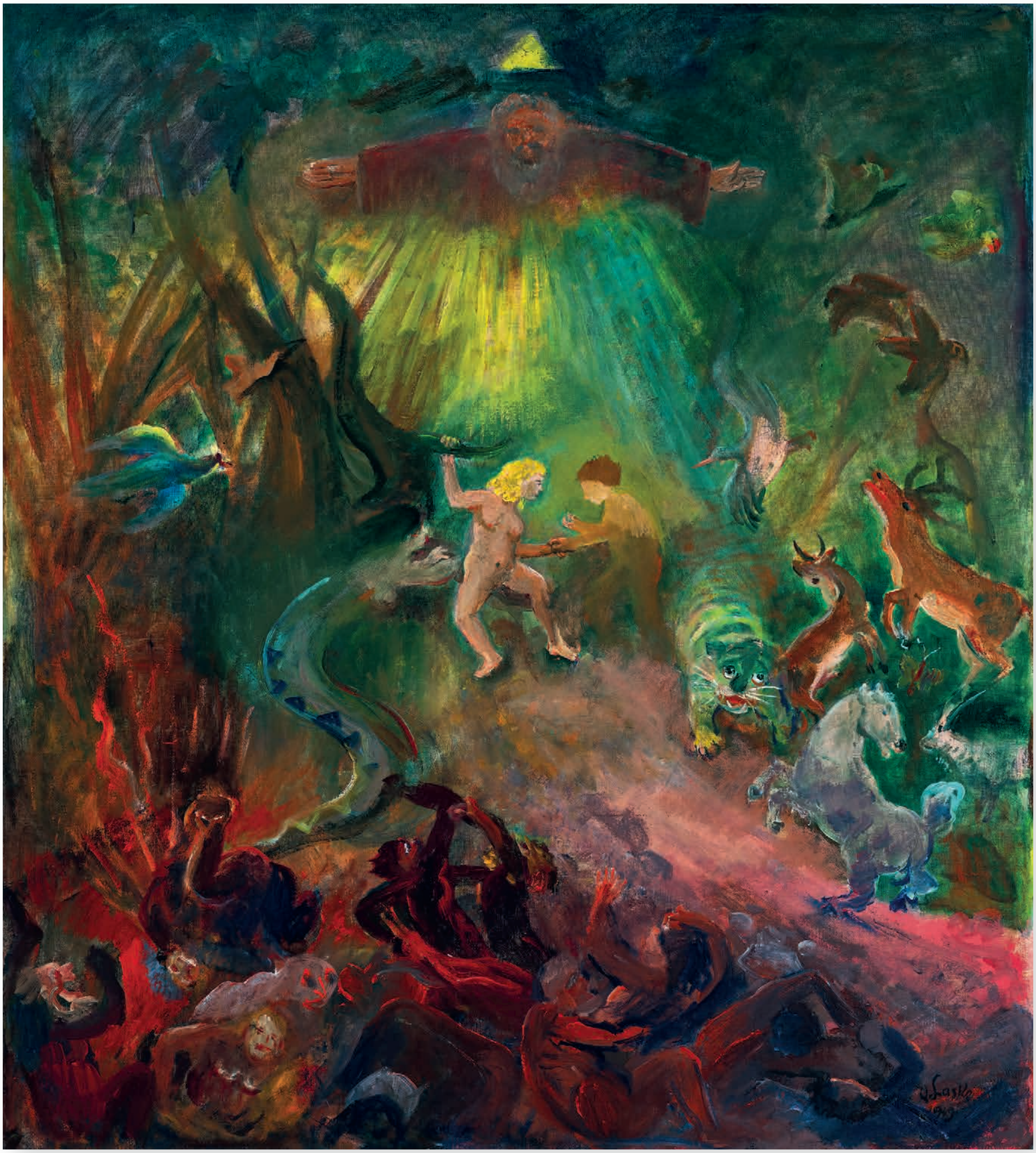
(Wunsiedel 1881–1965 Vienna)

Exotic park landscape (park in Abbazia / Opatija), c. 1950, on the reverse estate stamps and notarized estate label, oil on canvas, 75 x 60 cm, framed

€ 6,000 – 10,000 US$ 6,500 – 10,800

Provenance:

Estate of the artist
acquired directly from there
Private Collection, Austria

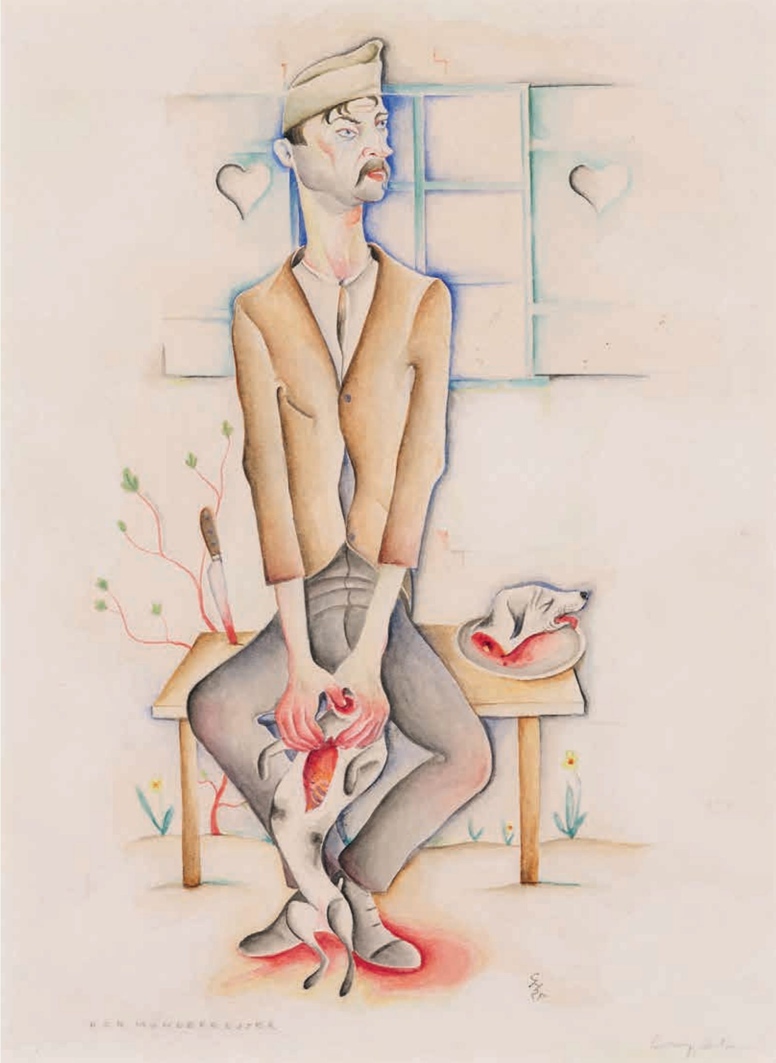


111
Oskar Laske
(Czernowitz 1874–1951 Vienna)
Die Vertreibung aus dem Paradies, „Der Sündenfall" (The expulsion from paradise, "The Fall of Man"), signed *O. Laske*, oil on canvas, 90 x 80.5 cm, framed

€ 20,000 – 40,000 US$ 21,600 – 43,300

Listed in:
Oskar Laske. Der künstlerische Nachlass, Lily Schulz-Laske and Elisabeth Kesselbauer-Laske (ed.), Vienna, op. 234

Provenance:
Collection Rudolf Leopold (1925–2010), Vienna
Private Collection, Vienna



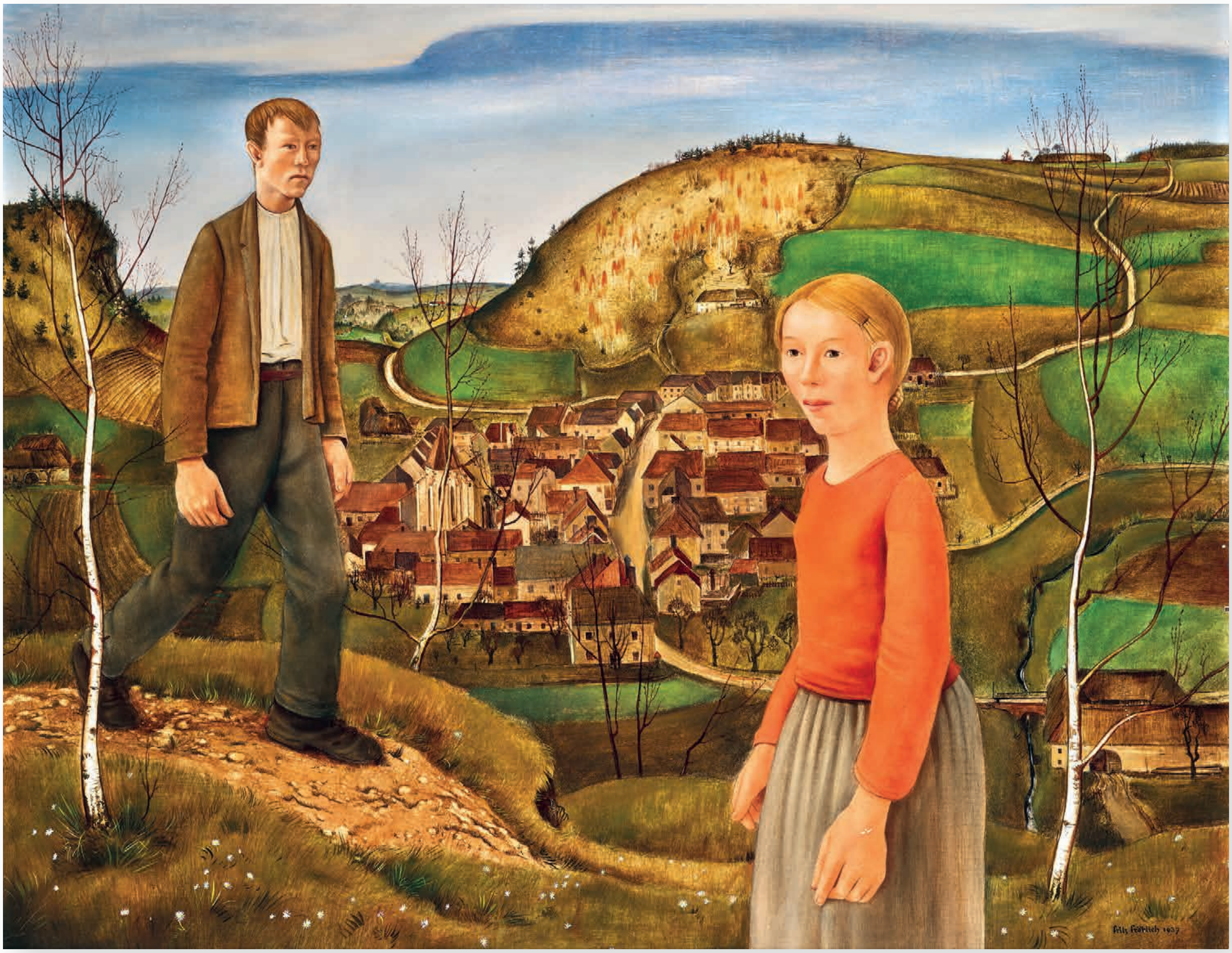
112
Carry Hauser *
(Vienna 1895–1985 Rekawinkel/Lower Austria)
„Der Hundefresser“ (The dog eater), monogrammed, dated *CH 25* and signed *Carry Hauser*, titled *Der Hundefresser*, watercolor on paper, image size in mount 35 x 25.7 cm, framed

€ 3,000 – 5,000 US$ 3,200 – 5,400

Cornelia Cabuk. Carry Hauser. Monograph and catalog raisonné Belvedere Vienna, Verlag Bibliothek der Provinz, p. 361/24, with ill.

Exhibited and published:
Kunst XX. Jahrhundert, Galerie Pabst Vienna, cat. no. 23 with ill.
Carry Hauser 1895–1985, Frauenbad, Baden near Vienna, 1989, cat. no. 219

Provenance:
Galerie Pabst, Vienna
Sale Im Kinsky, Vienna 17 June 2008, lot 84
Private Collection, Vienna



113

Fritz Fröhlich *

(Linz 1910–2001)

“Vorfrühling” (Early spring), signed and dated *Fritz Fröhlich*, 1937, on the reverse adhesive label in handwriting *Fritz Fröhlich “Vorfrühling”*, oil on wood, nailed to wooden moulding at the edges, 81 x 101 cm, framed

€ 15.000 – 28.000 US$ 16.200 – 30.300

Provenance:
Private Collection, Linz - since the end of the 1930s

1937 State Prize - First public recognition in Linz

The year 1937 brought a decisive turning point for Fritz Fröhlich. He had just joined the Upper Austrian Art Association on the advice of Hermann Ubell, the then director of the Upper Austrian State Museum, and that very year the major exhibition „Austrian Contemporary Art” in Linz’s Südbahnhalle gave him the opportunity to exhibit ten of his own works in two booths. Not only did he sell four works straight away, but at the age of just 27 he was also awarded one of two state prizes offered by the Ministry of Education. This first professional artistic recognition was accompanied by developments in Fröhlich’s private life, as he met his future wife (the teacher Beatrix Weißgärber) that same year. Many of the young Fritz Fröhlich’s artistic works perished in a fire a year later, when the little house built in 1937 in Dürnberg near Ottensheim was destroyed by a chimney fire.

The exhibition venue was a huge, badly dilapidated exhibition hall known as the Südbahnhalle, which was also used to exhibit prize cattle. Despite this uninviting atmosphere, all of Austria’s renowned artists’ organisations registered to take part in the exhibition. I was allowed to hang my pictures in two booths. The exhibition was generally regarded as sensationally successful. The Ministry of Education had offered two state prizes; the second was awarded to me, a 27-year-old newcomer.
Hannes Etzlstorfer, in: Fritz Fröhlich. Werkverzeichnis I, Citygalerie Linz (Hrsg.), Linz 2000, p. 6

114
Alfred Wickenburg*
(Gleichenberg 1885–1978 Graz)
„Altes Haus im Frühling" (Old house in spring),
monogrammed and dated *AW 50*, oil on canvas,
100 x 129.5 cm, framed

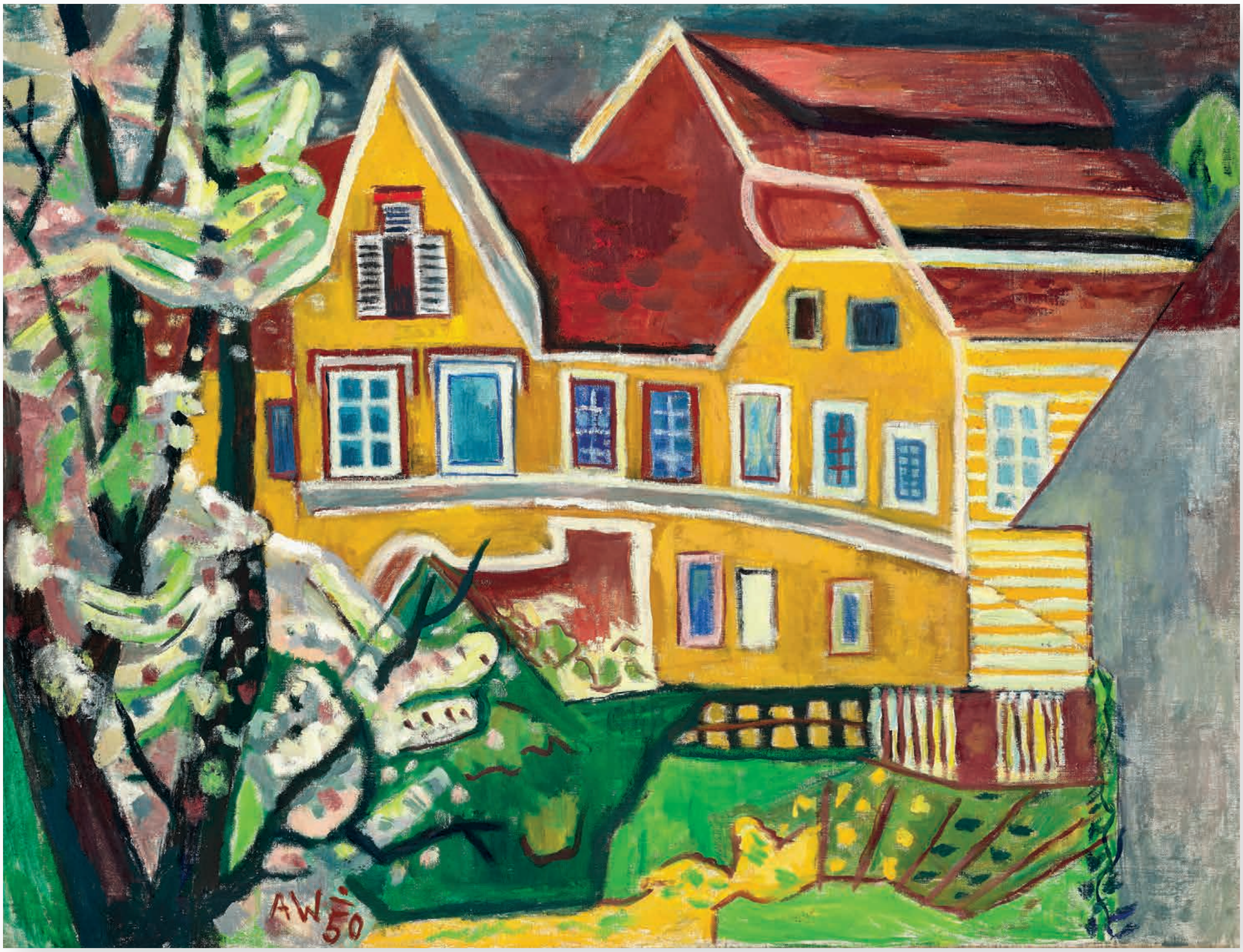
€ 20,000 – 35,000 US$ 21,600 – 37,900

Exhibition label on the reverse:
Österreichische Galerie Belvedere, Inv. no. Lg 1171/3

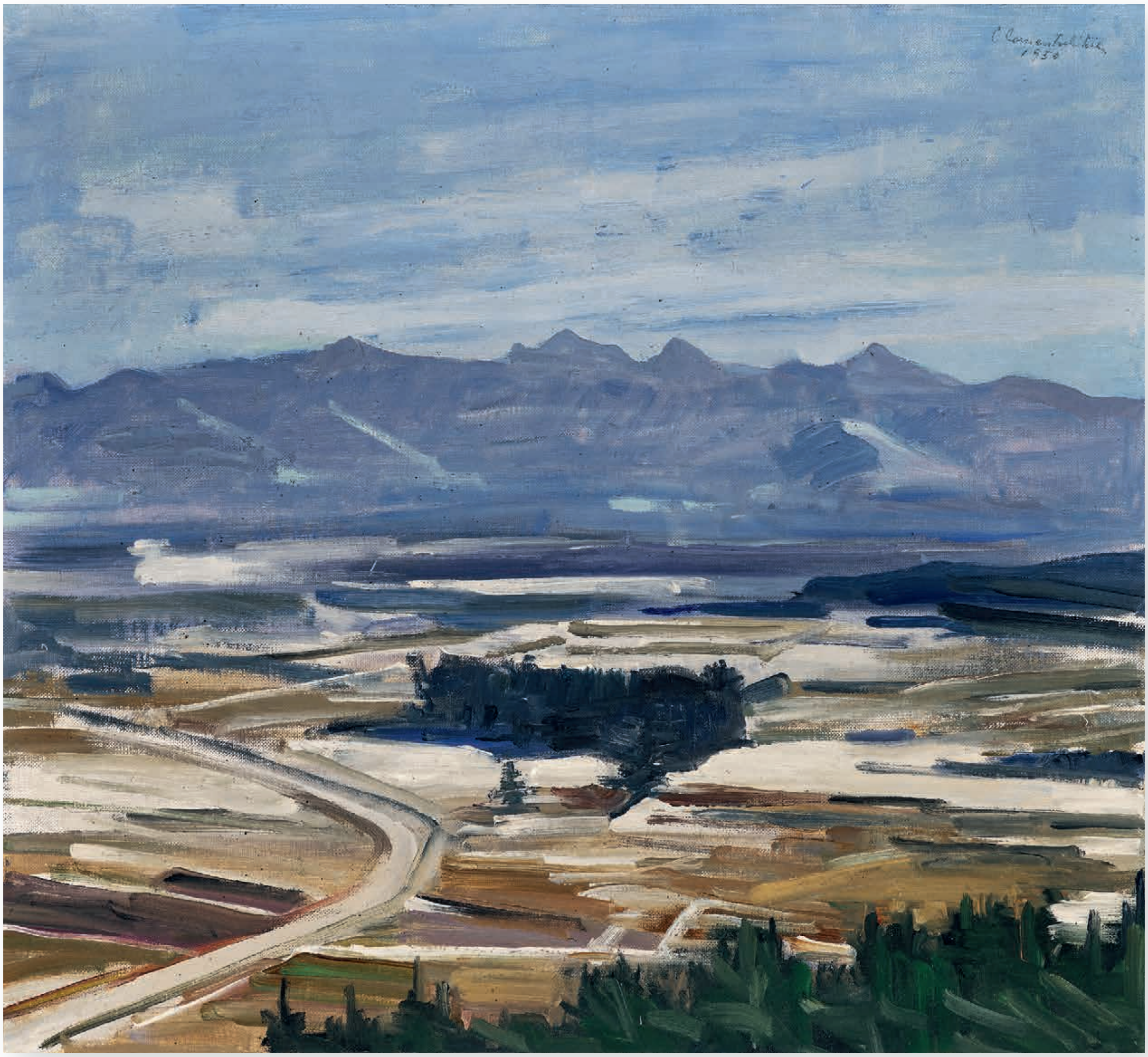
Full-page color illustration listed:
Alfred Wickenburg. monograph and catalog raisonne. Belvedere, Vienna 2018, p. 167/GE 190

Exhibited and published in the catalog:
Alfred Wickenburg. Kollektivausstellung Neue Galerie der Stadt Linz, Wolfgang-Gurlitt Museum, December 1950, p. 6. cat. no. 3
Alfred Wickenburg: Versionen in Farbe und Form, Belvedere, Vienna, 17 March – 16 July 2017, p. 106, cat. no. 31 (with ill.)

Provenance:
Johannes Wickenburg (Son of the artist)
Private Collection, Carinthia



AW 50



115

Arnold Clementschitsch *

(Villach 1887–1970)

„Blick auf die Karawanken im Winter" (View of the Karawanken in winter), signed and dated *Clementschitsch 1950*, oil on canvas

56.5 x 62 cm, framed

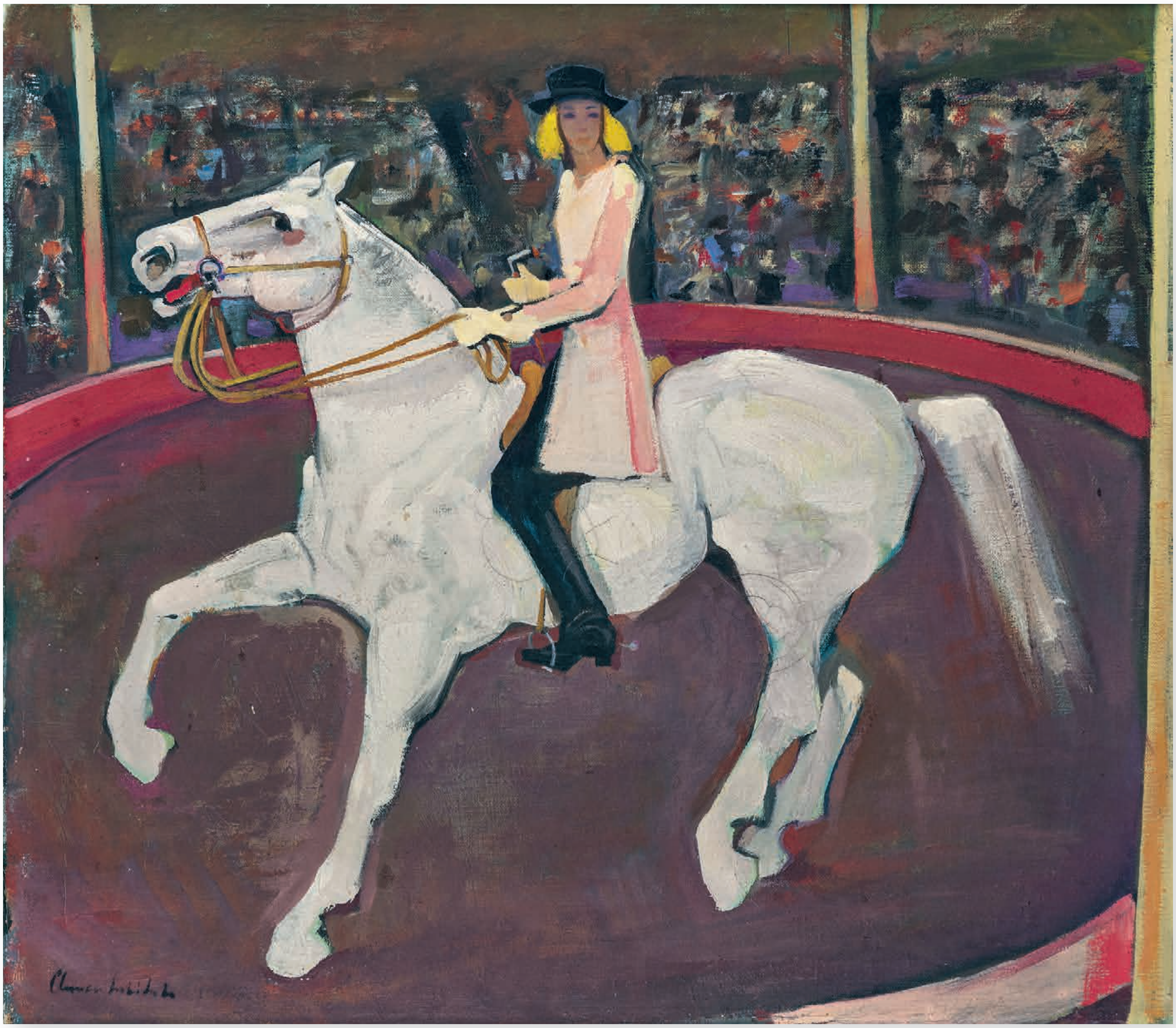
€ 8,000 – 12,000 US$ 8,700 – 13,000

Illustrated and listed:

Christian Wetzlinger-Grundig. Arnold Clementschitsch, Museum Moderner Kunst Kärnten, Klagenfurt, Ritter Verlag 2016, p. 368/ WVAC 625

Provenance:

Private Collection, Carinthia



116

Arnold Clementschitsch *

(Villach 1887–1970)

„Zirkusreiterin im Zirkus Medrano" (Circusrider in the circus Medrano), 1947/48, signed *Clementschitsch*, oil on canvas, 70 x 80 cm, framed

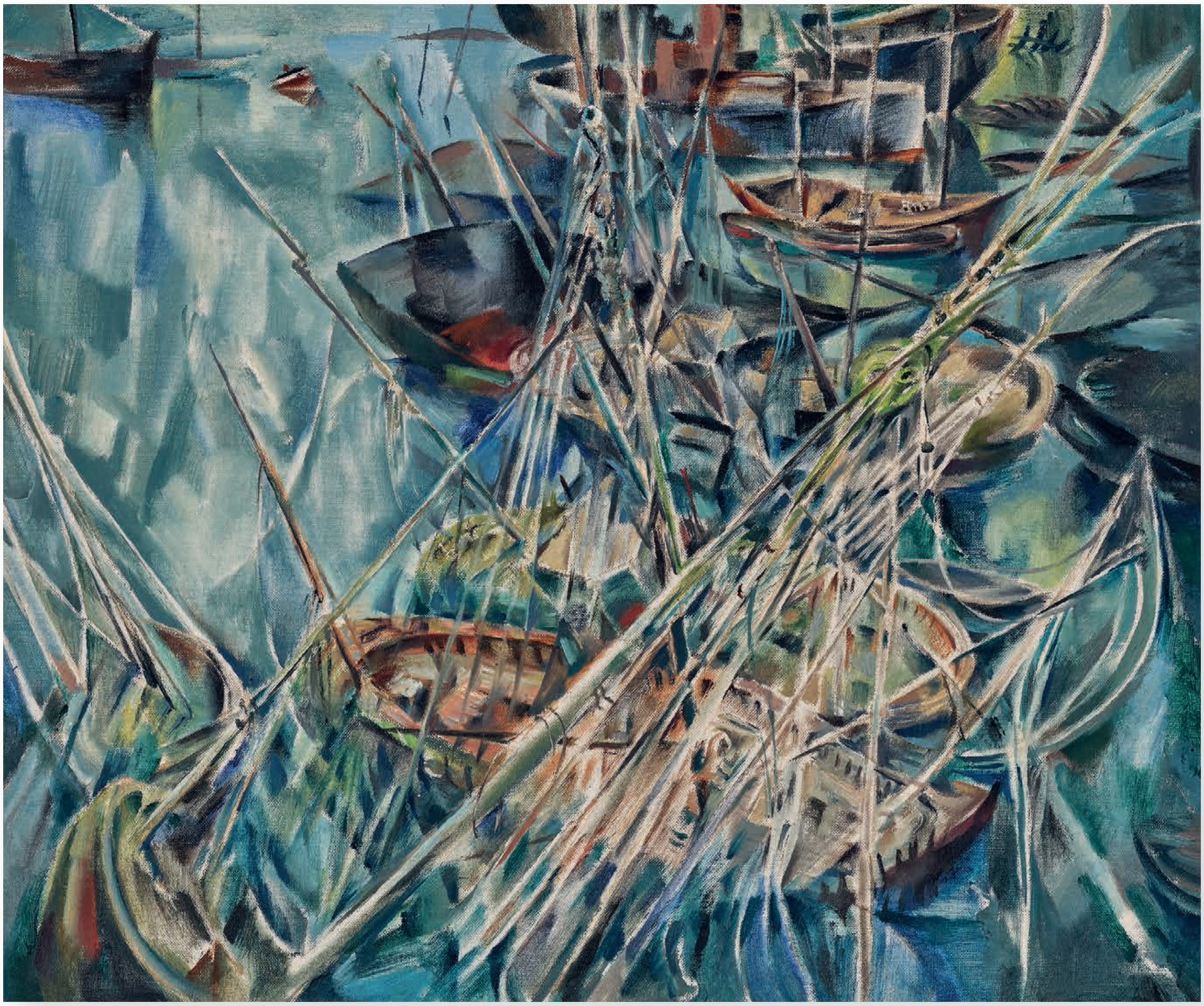
€ 7,000 – 12,000 US$ 7,600 – 13,000

Illustrated and listed:

Christian Wetzlinger-Grundig. Arnold Clementschitsch, Museum Moderner Kunst Kärnten, Klagenfurt, Ritter Verlag 2016, p. 356/ WVAG 585

Provenance:

Private Collection, Carinthia



117

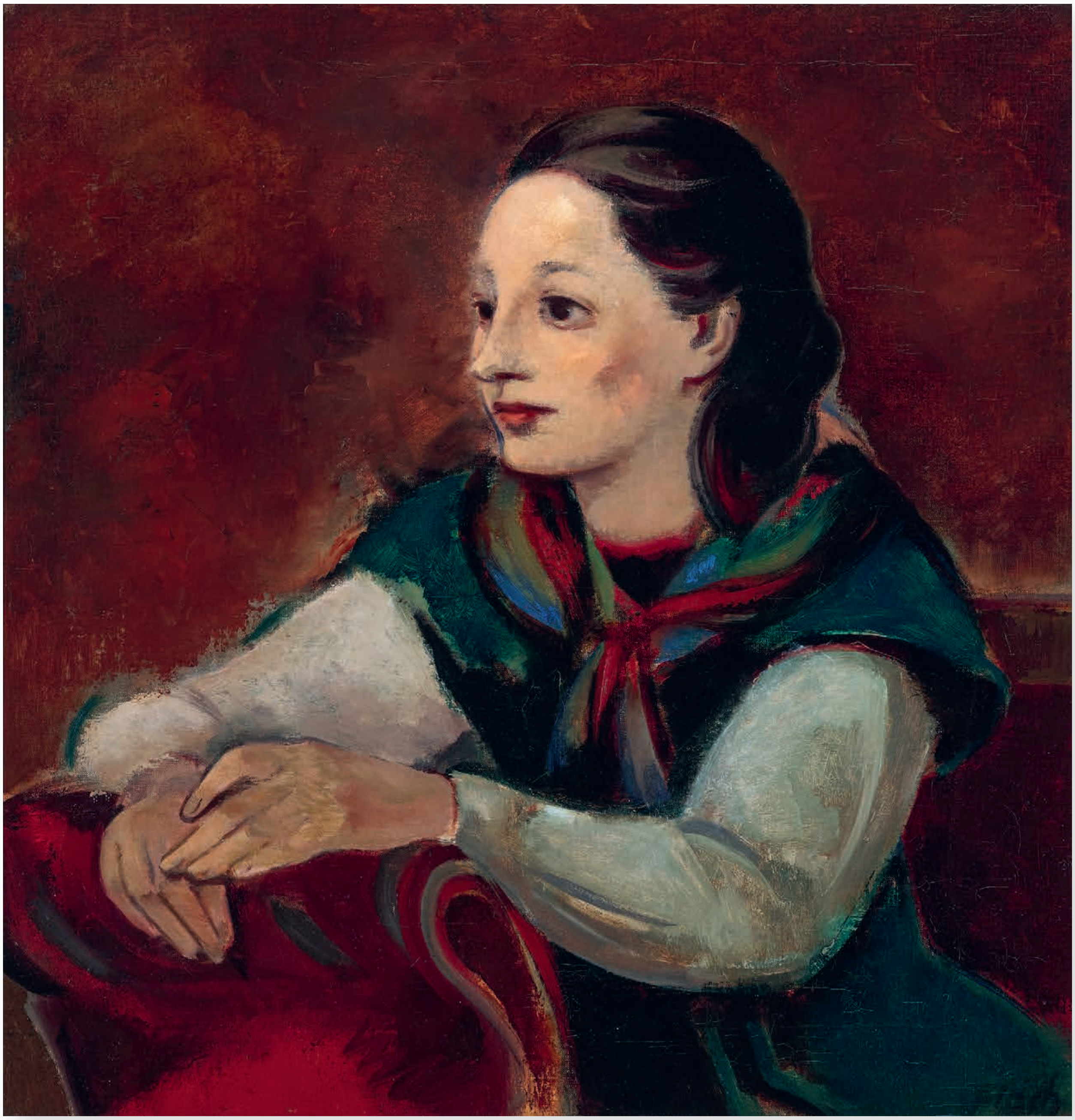
Georg Mayer-Marton *

(Györ 1897–1960 Liverpool)

Boote im Hafen von Concarneau (Boats in the harbor of Concarneau), inscribed and dated on the reverse „1951 (1518), Concarneau", oil on canvas, 51 x 61 cm, framed

€ 5,000 – 7,000 US$ 5,400 – 7,600

Provenance:
Private Collection, Great Britain



118 –

Josef Floch *

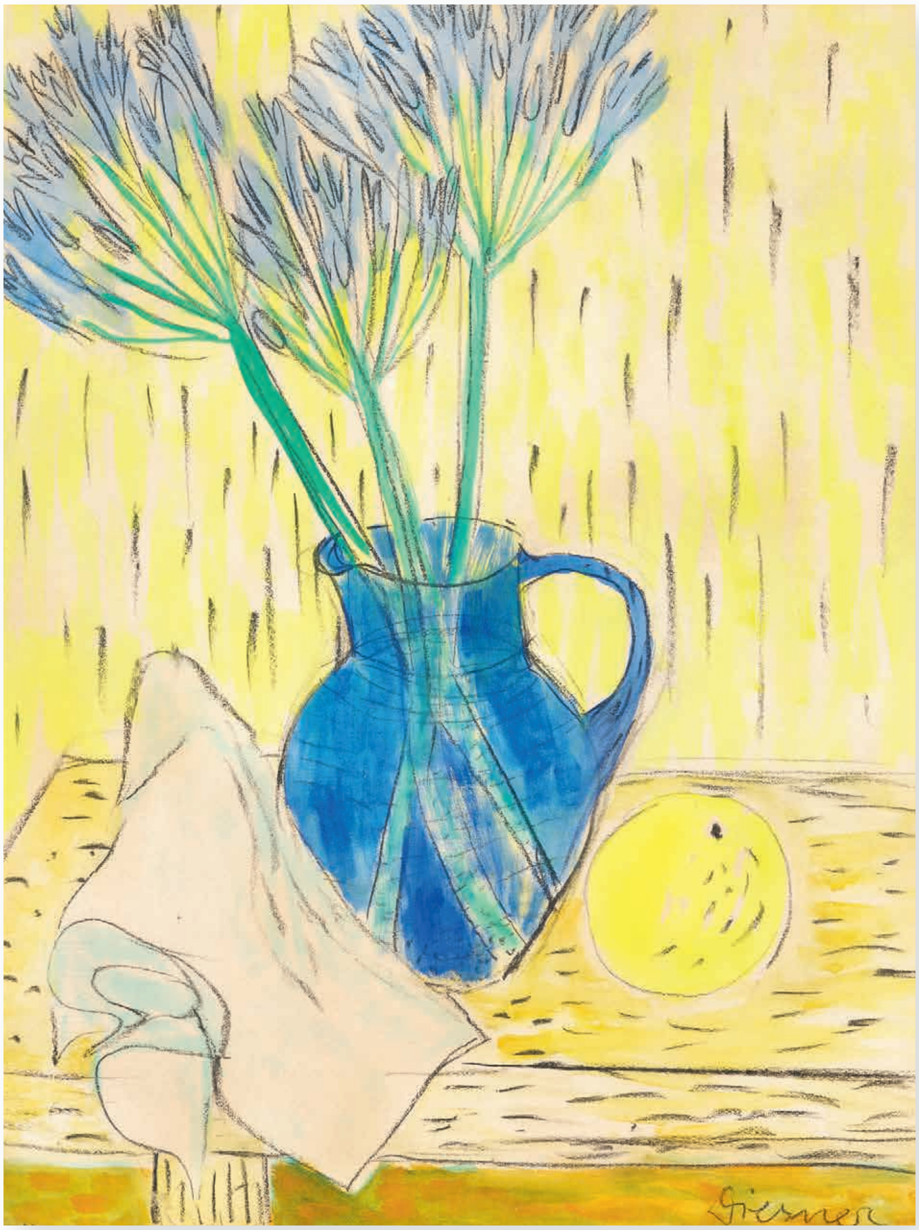
(Vienna 1894 –1977 New York)

Portrait of a young girl, signed *Floch*, estate stamp on the reverse, oil on canvas, 69 x 66 cm

€ 14,000 – 20,000 US$ 15,100 – 21,600

Illustrated and listed:

Karl Pallauf, Josef Floch. Leben und Werk 1894–1977, Vienna 2000, p. 289, cat. rais. No. 455, ill. (there indicated: originally a figure on the left in the picture, which was later painted over).



119 –

Gerhild Diesner *

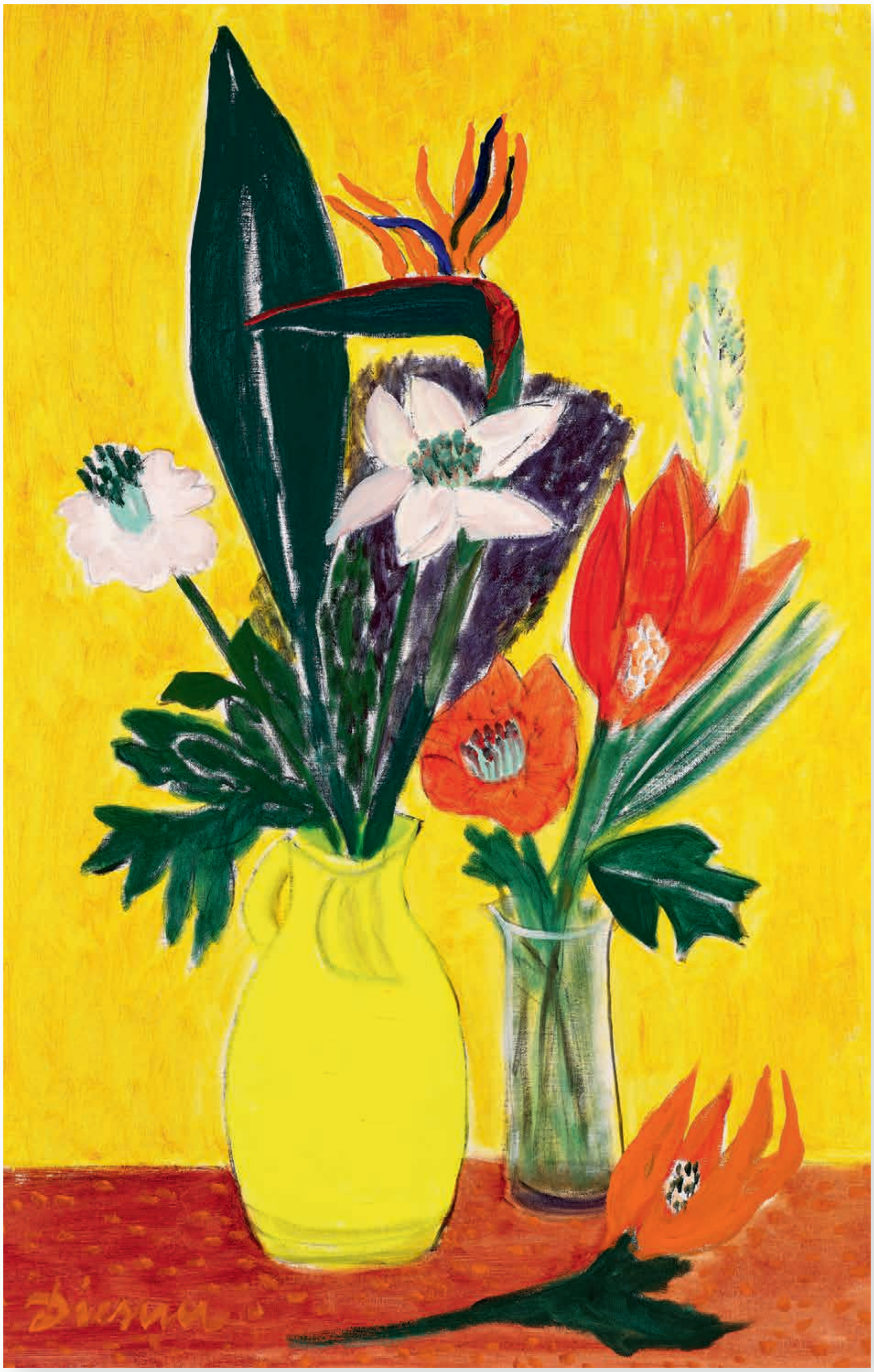
(Innsbruck 1915–1995 Hall in Tyrol)

Blue flowers in a blue jug, signed *Diesner*, mixed media on paper, image size in mount 60 x 45 cm, framed

€ 3,000 – 5,000 US$ 3,200 – 5,400

Provenance:

Private Collection, Vienna



120

Gerhild Diesner *

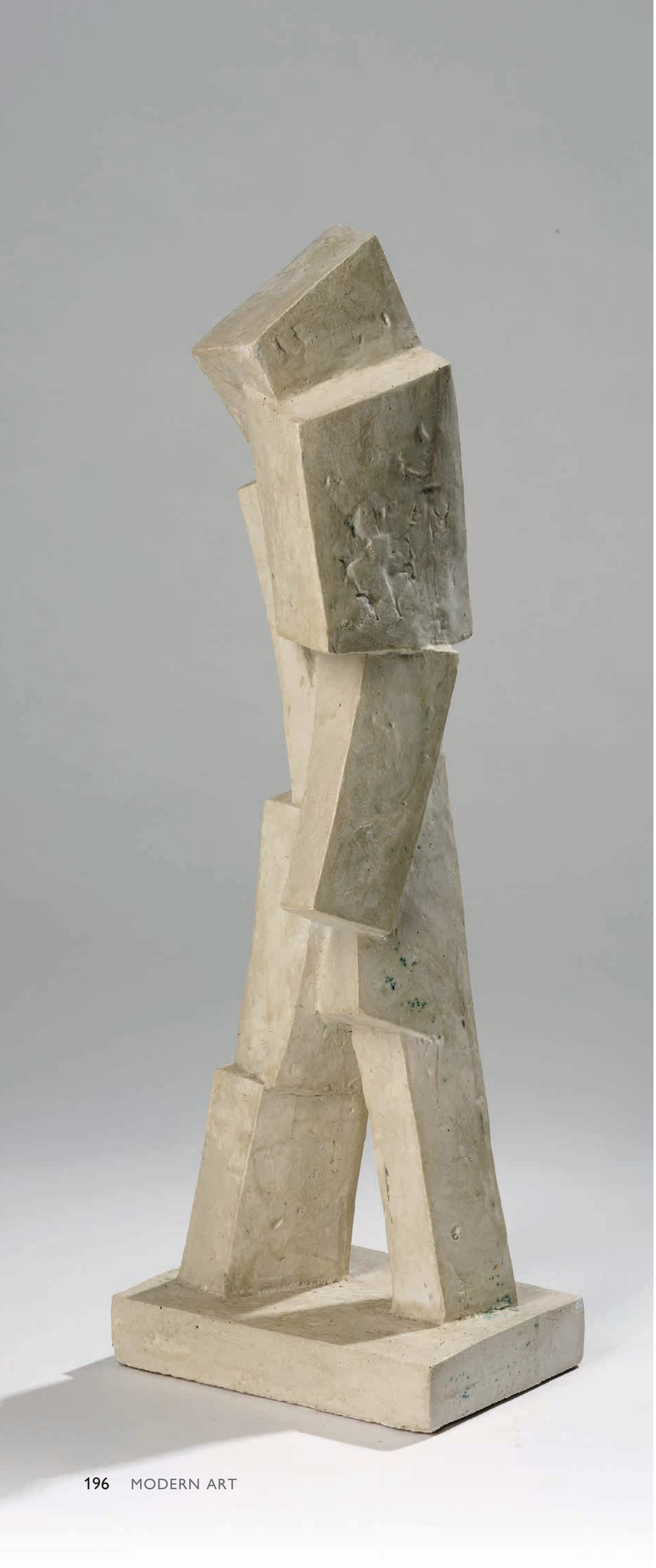
(Innsbruck 1915–1995 Hall in Tyrol)

White and red flowers in yellow jar, signed *Diesner*, oil on canvas, 72 x 59 cm, framed

€ 24,000 – 30,000 US$ 26,000 – 32,500

Provenance:

Private Collection, Tirol, directly acquired from the artist

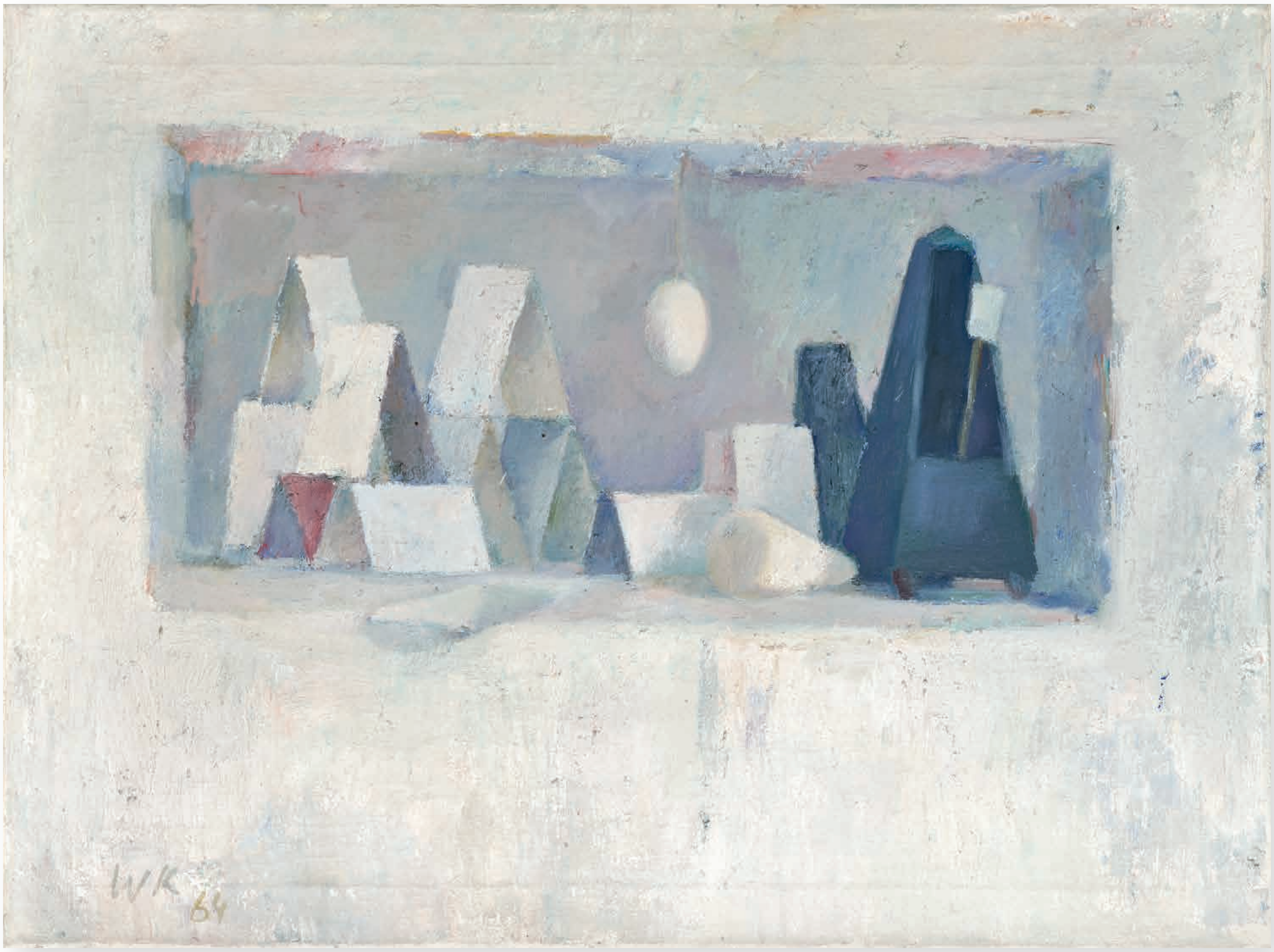


121
Josef Pillhofer *
(Vienna 1921–2010)
„Mann mit gegrätschten Beinen" (Man with legs spread), 1971, plaster, dedication on the base, signed and dated *Für Christian P., J. Pillhofer 71,* 65 × 22.5 × 15.5 cm, minimally dented

€ 6,000 – 10,000 US$ 6,500 – 10,800

Provenance:
Studio of the artist
Gift to Christian P., Germany
thence by descent – Private Collection Germany

See list of sculptures:
www.josefpillhofer.at, 1971, Mann mit gegrätschten Beinen



122

Wilfried Kirschl *

(Wörgl 1930–2010 Innsbruck)

„Stilleben mit Kartenhaus“ (Still life with house of cards), 1964, monogrammed and dated *WK 64*, signed and dated on the reverse *Wilfried Kirschl April-Mai 1964*, titled on the stretcher, oil on canvas, 60 x 80 cm, framed

€ 8,000 – 12,000 US$ 8,700 – 13,000

Provenance:
Theo Peer (1930–2023), Innsbruck
Private Collection, Tyrol

Illustrated and listed:
Philipp C. Haas, Carl Kraus, Walter Methlagl (ed.), Wilfried Kirschl. Raum. Licht. Volumen. Das malerische Werk mit einem Werkverzeichnis der Ölgemälde, Innsbruck 2020, cat. rais. no. 273, ill. p. 82

Literature:
Wilfried Kirschl, exhibition cat., Tiroler Kunstpavillon, Innsbruck, 19 April – 11 May 1968, no. 4
Heinz Mackowitz, Wilfried Kirschl, in: Alte und Neue Kunst in Tirol, Kunsthistorisches Institut, Innsbruck (ed.), Innsbruck 1966, ill. no. 22

Exhibition:
Tiroler Kunstpavillon, Innsbruck, 1968

Alle Adam-Bilder sind Spiegelbilder. Sie wurden mit Hilfe eines Spiegels gemalt und wollen wie ein Spiegel benützt werden.

Obwohl alle Adam-Bilder die Gesichtszüge des Rudolf Hausner tragen, ist ihre Verwendbarkeit zur Selbsterfahrung nicht auf ihn allein beschränkt, vielmehr sind alle dargestellten Adam-Situationen durchaus allgemeiner Natur. Durch die Unmittelbarkeit der exakten Berichterstattung ließ sich die physiognomische Eigenart des beobachteten Individuums nicht vermeiden. Die generelle Anwendbarkeit der gewonnenen Erfahrung wird dadurch jedoch nicht beeinträchtigt.

Rudolf Hauser
aus dem unten angeführten Katalog

All the Adam paintings are mirror images. They were painted with the help of a mirror and are intended to be used like a mirror.

Although all the Adam pictures bear the facial features of Rudolf Hausner, their application for self-awareness is not limited to him alone; on the contrary, all the Adam situations depicted are quite general in nature. The immediacy of the exact depiction meant that the physiognomic characteristics of the individual observed could not be avoided. However, this does not affect the general applicability of the experience gained.

Rudolf Hauser
from the mentioned catalogue

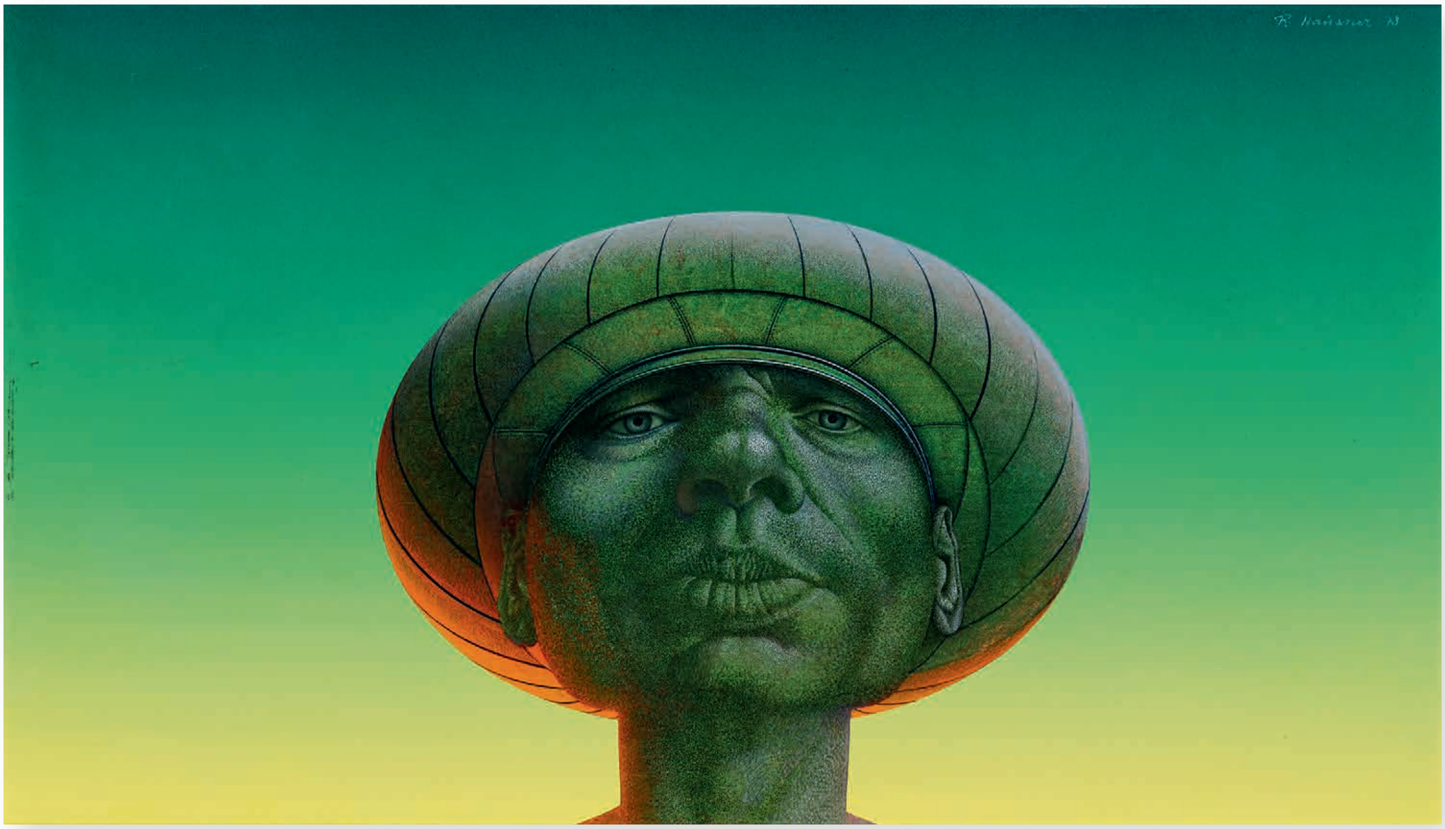
123 –
Rudolf Hausner *
(Vienna 1914–1995)
„Adam“, signed and dated *R. Hausner 73*, acrylic, resin oil paint on paper on duplex board, 39 x 65.5 cm, framed

€ 35.000 – 60.000 US$ 37.900 – 64.900

Illustrated and recorded:
Hans Holländer, Rudolf Hausner, Werkmonographie, Edition Volker Huber 1985, p. 156, color illustration and p. 263, catalog raisonné no. 68 with small black and white illustration

Full page color illustration in the catalog:
Rudolf Hausner, Künstlerhaus, Vienna 1980, no. 43

Provenance:
Galerie am Lindenplatz, Vaduz (in the late 1980s)
Private Collection, Vorarlberg


R. Hausner 73

Meine Kunst blieb im Laufe meines Lebens in ihrem Wesen unverändert. Ich bringe nichts „Neues”. Und dies ist auch gar nicht meine Absicht. Andere Bilder - andere Maler. Mein Bestreben ist es vielmehr, eine Sache, eine Ansicht, zu einer Einsicht zu vertiefen und somit zu verbessern. Die Malerei, wie ich sie betreibe, enthält so viele Aspekte, ist so kompliziert und so „unerlernbar”, daß es auch heute noch vorkommen mag, daß ich des Nachts nicht einschlafen kann, so aufgeregt erwarte ich den kommenden „Maltag”.

Arik Brauer

The essence of my art has remained unchanged throughout my lifetime. I’m not doing anything “new”. And this has never been my intention. That is something for other pictures, other painters. Rather, my endeavor is to provide a deeper perspective on something, a view, an insight and by doing so my aim is to improve it. Painting, as I do it, contains so many dimensions, it is so complicated and so “unlearnable” that even today I find I can’t fall asleep at night, as I am so eagerly awaiting the coming “day of painting”.

Arik Brauer

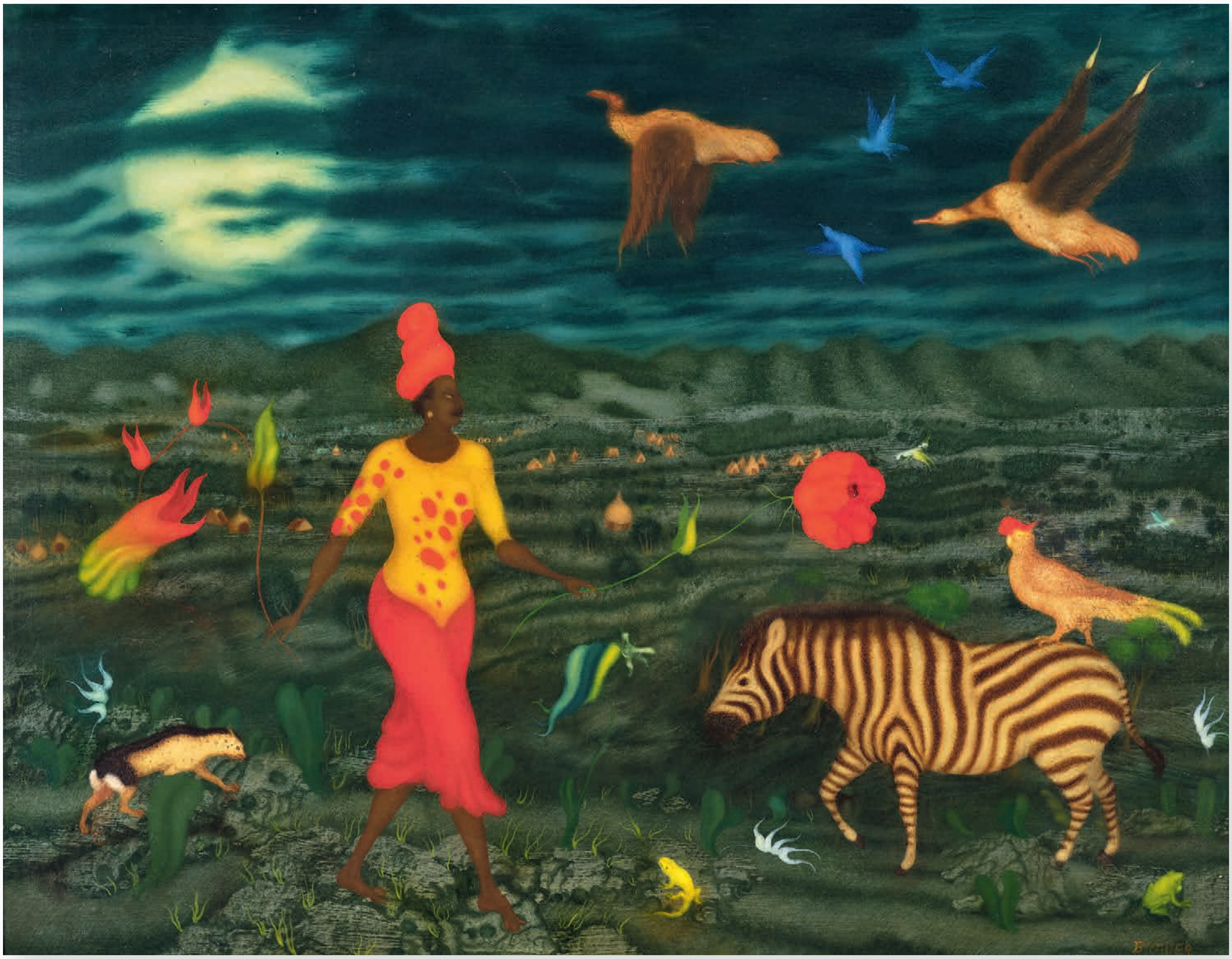
124
Erich (Arik) Brauer *
(Vienna 1929–2021)
„Vollmond in Kenia“ mid 1980s, signed *Brauer,* titled on the reverse *Vollmond in Kenia,* dimensions and Work no. 318, oil on plywood, 51 x 65 cm, framed

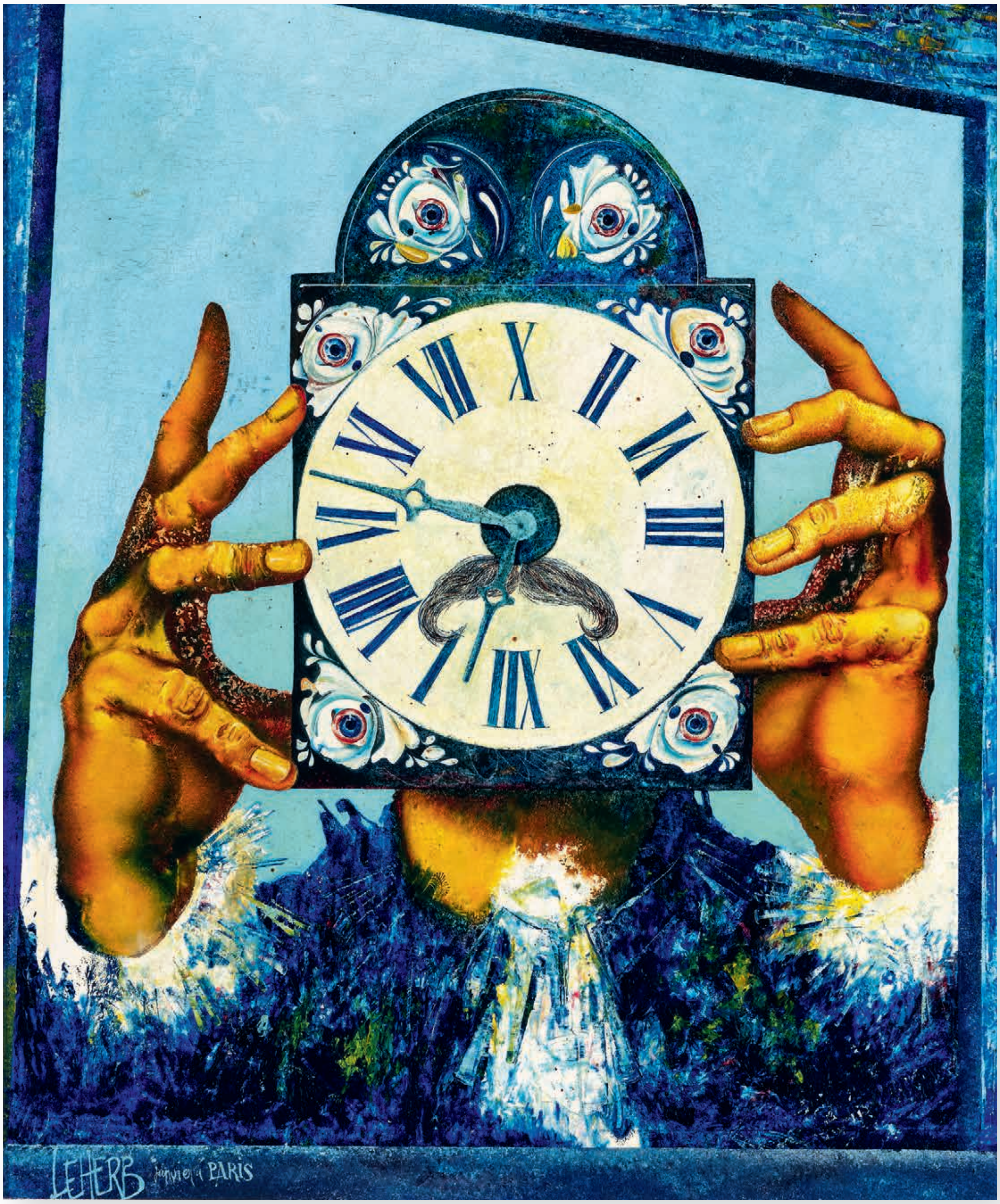
€ 80,000 – 130,000 US$ 86,600 – 140,700

This painting was created after a trip to Kenya.

Provenance:
Family Collection, Vienna / Burgenland - acquired directly from the artist

We thank Mrs. Timna Brauer for her help





125

Helmut Leherb (Leherbauer) *

(Vienna 1933–1997)

„Le Voyeur Immortel" (The Immortel Observer), c. 1964, signed *Leherb Janvier á Paris* and titled *Le Voyeur Immortel*, on the reverse partly illegibly inscribed: *Le Voyeur Immortel De Leherb Paris... Februar 1964...* oil on board 55 x 46 cm, framed

€ 8,000 – 14,000 US$ 8,700 – 15,100

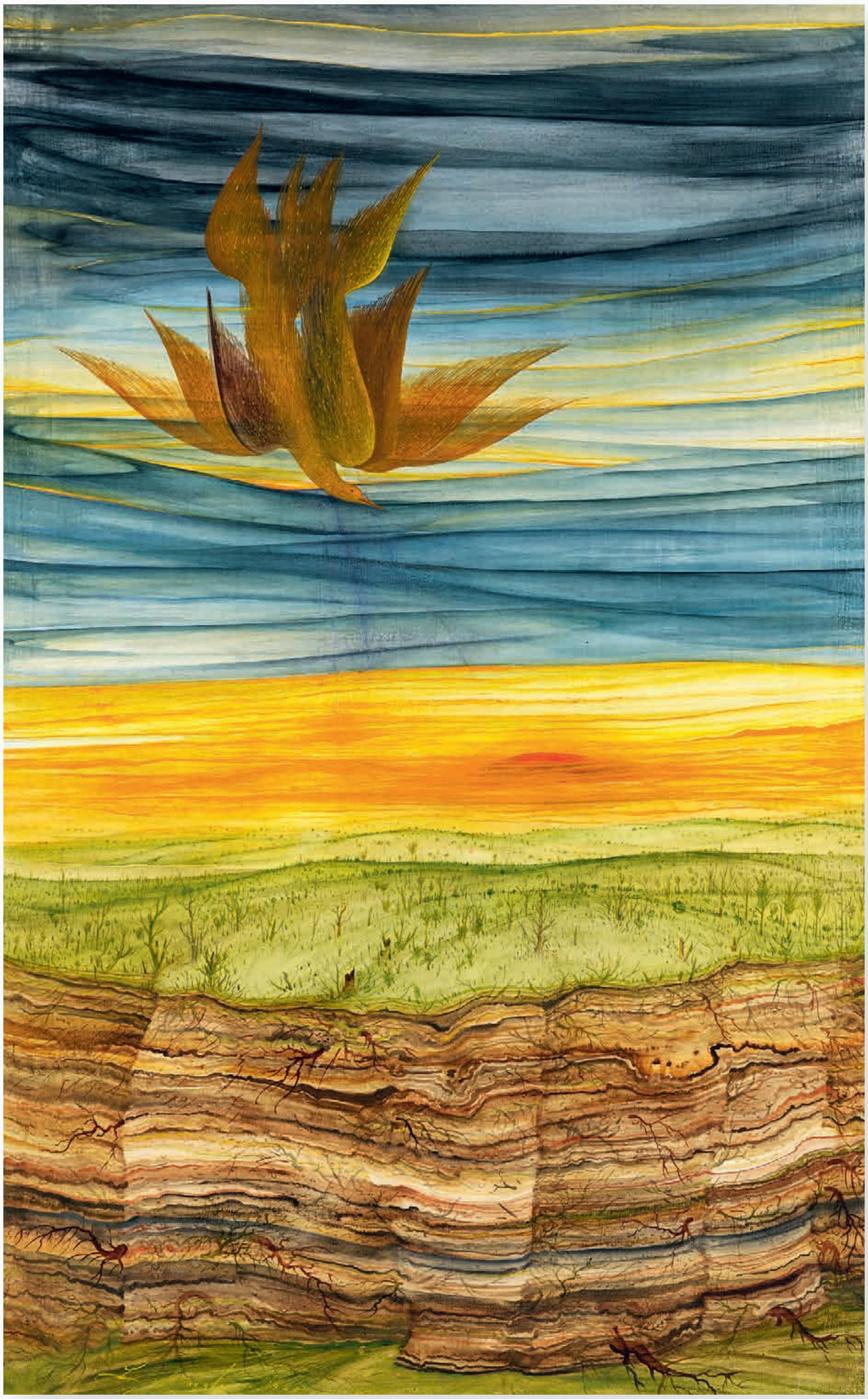
There are two other versions of this painting

Full- page color illustration:

Leherb. Le Monde d'un Surrealist, published by Arcade 1973 (different dimensions)

Provenance:

Private Collection, Lower Austria



126

Anton Lehmden *

(Nitra/Slowakei 1929–2018 Wien)

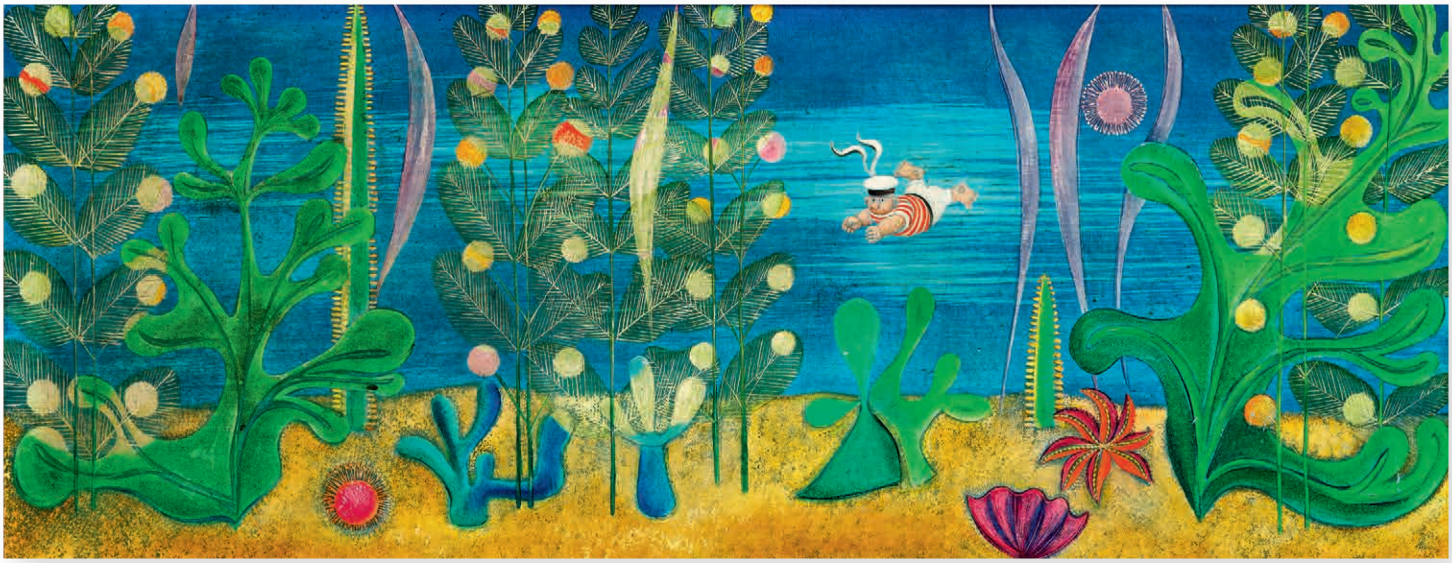
Bird flight, signed and dated *Lehmden 1979/82*,

oil on wood, 73 x 48 cm, framed

€ 16,000 – 25,000 US$ 17,300 – 27,100

Provenance:

Family Collection, Upper Austria



127

Gottfried Kumpf *

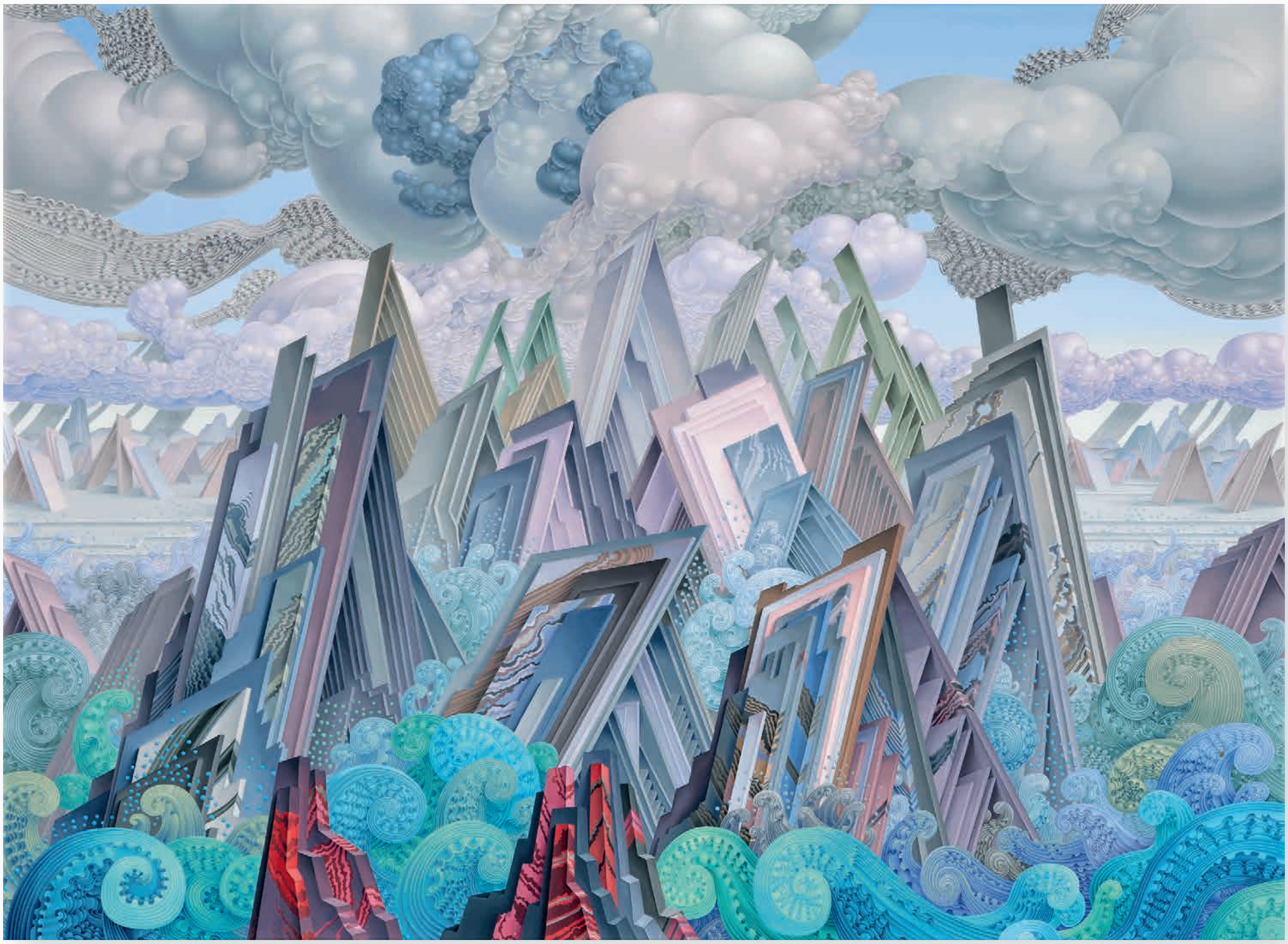
(Annaberg/Salzburg 1930–2022 Vienna)

Underwater, early 1960s, signed *Kumpf,* oil on board,
40.5 x 100 cm, framed

€ 12,000 – 22,000 US$ 13,000 – 23,800

Provenance:

Family Collection, Bavaria - close relation of Gottfried Kumpf
acquired directly from the artist



128

Wolfgang Hutter *

(Vienna 1928–2014)

Phantastic Landscape in a Swirl of Clouds, signed and dated *Hutter 84*, oil on board, 60 x 80 cm, framed

€ 8,000 – 14,000 US$ 8,700 – 15,100

Provenance:

Family Collection, Upper Austria

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Bei den Beschreibungen wird entweder der Ausrufpreis oder die vom Sachverständigen als Orientierungshilfe angenommene Preisspanne, innerhalb derer von ihm das Meistbot erwartet wird, jeweils in EURO, angegeben.

Die Ausbietung beginnt in der Regel bei der Hälfte des unteren Schätzwertes, wobei sich dieser Rufpreis bis hin zum unteren Schätzwert bewegen kann. Gesteigert wird in der Regel um ca. 10% des Ausrufpreises bzw. des letzten Angebotes. Zuschläge sind auch unter der Meistboterwartung des Experten möglich und erfolgen an den Meistbietenden, es sei denn, dass ein mit dem Einbringer vereinbarter Mindestpreis nicht erreicht wurde. Erfolgt anlässlich der Ausbietung eine sukzessive Herabsetzung des Ausrufpreises, beginnt der Steigerungsvorgang mit dem ersten gültigen Gebot. Wird lediglich von einem Bieter ein Gebot abgegeben, erhält dieser Bieter den Zuschlag. Die Zuschlagserteilung kann vom Eintritt von Bedingungen abhängig gemacht werden.

Die Entscheidung über die Annahme eines Gebotes, bei Meinungsverschiedenheiten, bei behaupteten Mehrfachangeboten, wenn ein Gebot übersehen oder nicht wahrgenommen wurde oder sonst unbeachtet blieb oder der Auktionsleiter sich über das Vorliegen oder Nichtvorliegen eines Gebotes in einem Irrtum befand, obliegt ausschließlich dem DOROTHEUM. Das DOROTHEUM ist aus diesen Gründen berechtigt, einen schon erteilten Zuschlag in der Auktion oder innerhalb von 3 Werktagen danach aufzuheben und den Gegenstand in derselben oder einer späteren Auktion neuerlich auszubieten.

Bei allen Objekten werden zum Zuschlagspreis (Meistbot) noch hinzugerechnet:
- Käufergebühr (Aufgeld)
- Umsatzsteuer
- eventuell anfallende Folgerechtsumlage (im Katalog mit einem * gekennzeichnet)

Die Käufergebühr beträgt bei:

a) **differenzbesteuerten Objekten** (keine besondere Kennzeichnung im Katalog/in der Beschreibung) sowie **Vermittlung** (im Katalog/in der Beschreibung mit „V“ gekennzeichnet):

bis zu einem Betrag von EUR 500.000:	30% vom Meistbot
für den EUR 500.000 übersteigenden Betrag:	25%
für den EUR 1.000.000 übersteigenden Betrag:	15%

In diesen Fällen enthält die Käufergebühr bereits die gesetzliche Umsatzsteuer (Beispiel am Seitenende[1])

b) **vollbesteuerten Objekten** (im Katalog/in der Beschreibung mit einem „+“, einem „–“ oder einer „#“ gekennzeichnet):

bis zu einem Betrag von EUR 500.000:	25% vom Meistbot
für den EUR 500.000 übersteigenden Betrag:	20,84%
für den EUR 1.000.000 übersteigenden Betrag:	12,5%

In diesem Fall (b) wird die gesetzliche Umsatzsteuer vom Gesamtpreis (Meistbot zuzüglich Käufergebühr und evtl. Folgerechtszuschlag) berechnet und dem Gesamtpreis hinzugerechnet. (Beispiel am Seitenende[2])

Die gesetzliche Umsatzsteuer beträgt in Österreich für mit einem „+“ gekennzeichnete Objekte: 20%, für mit einem „-“ gekennzeichnete Objekte: 13%, für mit einer „#“ gekennzeichnete Objekte: 10%.

Davon abweichend richtet sich die gesetzliche Umsatzsteuer bei Lieferungen an nicht umsatzsteuerpflichtige Käufer, wenn das Objekt nach erfolgtem Kauf in ein Mitgliedsland der Europäischen Union versendet wird, nach dem Steuersatz des Lieferlandes.

Bei Objekten, die durch **Vermittlung** („V“) verkauft werden, ist die Rückvergütung der Umsatzsteuer für Lieferungen in Drittländer nicht möglich.

Nur bei Verkäufen von nichtbezeichneten Objekten und von Objekten, die mit „+”, „–”, oder „#“ bezeichnet sind, wird die Umsatzsteuer rückerstattet, wenn der Verkauf in ein Nichtmitgliedsland der Europäischen Union (Drittland) erfolgt und die gesetzlichen Voraussetzungen vorliegen sowie der Ausfuhrnachweis erbracht wird.

Lieferungen an umsatzsteuerpflichtige Unternehmen mit Sitz in einem Mitgliedsland der Europäischen Union (ausgenommen Lieferungen an in Österreich ansässige Unternehmen und differenzbesteuerte Objekte) unterliegen der Erwerbsteuer im jeweiligen Bestimmungsland. In diesem Fall ist die Lieferung der mit „+”, „–” und der mit „#” gekennzeichneten Objekte in Österreich umsatzsteuerfrei, wenn uns vor dem Zuschlag die gültige Umsatzsteueridentifikationsnummer (UID) des Käufers bekanntgegeben wird.

Bitte beachten Sie, dass für Nachverkäufe eine um 2 % erhöhte Käufergebühr verrechnet wird.

Der Käufer ist verpflichtet, den Kaufpreis (Meistbot zuzüglich Käufergebühr und Umsatzsteuer sowie einen eventuell anfallenden Folgerechtszuschlag) sofort nach dem Zuschlag bar zu bezahlen. Die Zahlung kann ausnahmsweise vom Dorotheum gestundet werden.

Die Stundung kann von einer angemessenen Anzahlung abhängig gemacht werden. Wird eine Stundung abgelehnt, kann der Zuschlag auch nachträglich aufgehoben und der Gegenstand neuerlich in derselben oder einer späteren Auktion ausgeboten werden. Bei Aufhebung des Zuschlages ist das DOROTHEUM auch berechtigt, den Zuschlag nachträglich dem Zweitbestbieter zu dessen letztem Gebot zu erteilen. Wird ein gestundeter

Kaufpreis nicht innerhalb der festgesetzten Frist bezahlt, so ist das Dorotheum berechtigt, dem Käufer Verzugszinsen vom Rückstand tageweise berechnet, vierteljährlich angelastet 6 % pro Jahr über der für das letzte Kalenderquartal verlautbarten, auf Viertelprozentsätze gerundeten „European Interbank Offered Rate (EURIBOR) / 3 Monate“ zu verrechnen. Der Käufer haftet nach Zuschlagserteilung für die vollständige und rechtzeitige Kaufpreiszahlung auch im Fall der Bekanntgabe nach Zuschlagserteilung, dass er für eine dritte Person mitgeboten hat. Stellt das DOROTHEUM auf Wunsch des Käufers eine Rechnung an die namhaft gemachte dritte Person aus, erklärt das DOROTHEUM damit ausschließlich die Akzeptanz einer schlichten (zusätzlichen) Erfüllungsverpflichtung durch die namhaft gemachte dritte Person, ohne ihr weitere Rechte wie insbesondere Aufrechnungs- oder Zurückbehaltungsansprüche, etc. einzuräumen, sowie unter Aufrechterhaltung der vollständigen Haftung des Käufers.

Erfüllt der Käufer seine Verpflichtungen aus dem mit ihm geschlossenen Kaufvertrag trotz einer Zahlungsaufforderung innerhalb der ihm eingeräumten Frist nicht oder nicht vollständig, ist das DOROTHEUM unbeschadet allfälliger anderer Rechte berechtigt, für sich und/oder den Einbringer

1. entweder weiter auf der Erfüllung des Kaufvertrages zu bestehen und den Käufer neben der Kaufpreiszahlung zur Bezahlung aller Zinsen, Kosten und Aufwendungen, einschließlich der Kosten rechtsfreundlicher Vertretung zur Durchsetzung der Erfüllung des Kaufvertrages, heranzuziehen, oder
2. vom Kaufvertrag zurückzutreten. In diesem Fall behält sich das DOROTHEUM für sich und/oder den Einbringer vor, vom Käufer den Ersatz des gesamten von ihm verursachten Schadens, der sich nach einem Deckungsverkauf insbesondere aus angefallenen Gebühren, Spesen, Aufwendungen und Ausfällen an geringeren Kaufpreisen einschließlich aller Kosten und Aufwendungen sowie der Kosten rechtsfreundlicher Vertretung, etc., ergeben kann, zu verlangen, oder
3. den Gegenstand für Rechnung des Käufers wiederzuversteigern.

Im Falle eines Deckungsverkaufes oder der Wiederversteigerung für den Käufer wird der Käufer hinsichtlich der dabei zur Anwendung gelangenden Gebühren wie ein Einbringer behandelt. Wird durch das Ergebnis des Deckungsverkaufes oder der Wiederversteigerung die Forderung des Dorotheums nicht gedeckt, so haftet der säumige Käufer für den Ausfall.

Die Ausfolgung und der Eigentumsübergang hinsichtlich der ersteigerten Objekte erfolgt erst nach vollständiger Zahlung des Kaufpreises einschließlich aller Zinsen, Gebühren, Kosten und Spesen.

Ersteigerte Objekte sind sofort zu übernehmen. Die bei der Versteigerung zugeschlagenen und bezahlten Gegenstände geringeren Umfanges werden sofort, größere Objekte jedoch erst am nächstfolgenden Werktag ausgefolgt. Sie lagern ab Zuschlag bis zur Übernahme auf Gefahr des Käufers. Die Verpackung und jeder Versand erfolgt auf alleinige Gefahr und Kosten des Käufers.

Werden ersteigerte Objekte nicht innerhalb einer Frist von 14 Tagen nach Zuschlagserteilung abgeholt, ist das DOROTHEUM berechtigt, Kosten für die Lagerung in Rechnung zu stellen (1% vom Meistbot pro Monat, soferne nichts anderes im Katalog oder bei der Versteigerung angekündigt wird) oder sie auf Kosten und Gefahr des Käufers bei einem Lagerhalter einzulagern. Wird die Abholung durch den Käufer oder einen von ihm beauftragten Frachtführer/Spediteur nicht innerhalb einer Frist von 90 Tagen nach dem Tag der Zuschlagserteilung bewirkt, ist das DOROTHEUM berechtigt, das ersteigerte Objekt auf alleinige Kosten und Gefahr des Käufers der Wiederversteigerung zuzuführen. Dabei wird der säumige Käufer hinsichtlich der Gebühren wie ein Einbringer behandelt.

Die Beschreibung der Versteigerungsobjekte beruht auf subjektiven Überzeugungen der Experten und sie nehmen dementsprechend die Ausrufpreise an. Ihre Angaben stellen keine Zusicherung einer bestimmten Eigenschaft oder eines bestimmten Wertes dar. Das Dorotheum übernimmt für Angaben in diesem Zusammenhang keine Haftung, insbesondere auch nicht nach den Maßstäben der §§ 1299f ABGB. Auch sofern die Beschreibung und/oder Preisfestsetzung nicht durch das DOROTHEUM erfolgt, sondern durch den Einbringer selbst oder durch externe Sachverständige sowie bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Haftung. Bei Kunstgegenständen, insbesondere bei Bildern und bei antiken Gegenständen, werden nur solche Fehler und Beschädigungen angeführt, die den künstlerischen Wert wesentlich beeinträchtigen.

Das DOROTHEUM garantiert bei Verkäufen im eigenen Namen Käufern die Richtigkeit seiner Angaben über die Urheberschaft (Künstlerbezeichnung), über den Hersteller, über den Herstellungszeitpunkt, über den Ursprung, das Alter, über die Epoche, über den Kulturkreis der Herstellung oder Verwendung sowie über Materialien, aus welchen die Gegenstände hergestellt sind unter folgenden Voraussetzungen:

Unrichtig sind solche Angaben dann, wenn sie nicht den allgemein zugänglichen wissenschaftlichen Erkenntnissen und den Meinungen allgemein anerkannter Sachverständiger entsprechen. Als wesentlich unrichtig gelten solche Angaben dann, wenn ein durchschnittlicher Normkäufer den Kauf bei Nichtzutreffen der jeweiligen Angaben nicht geschlossen hätte.

Weist der Käufer innerhalb von drei Jahren ab dem Tag der Zuschlagserteilung nach, dass solche Angaben des DOROTHEUMS wesentlich unrichtig sind, erhält der Käufer Zug um Zug gegen Rückstellung des unveränderten Gegenstandes den Kaufpreis zurück. Bei Käufern, für die der abgeschlossene Kauf zum Geschäftsbetrieb ihres Unternehmens gehört, ist weiters vorausgesetzt, dass sie das DOROTHEUM unverzüglich nach Entstehen erster begründeter Zweifel an der Richtigkeit hievon verständigen.

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[1] *Beispiel für Differenzbesteuerung oder Vermittlung:*
Verkauf zu Meistbot 3.000 Euro, mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.020 Euro (3.000 Euro Meistbot + 900 Euro Käufergebühr + 120 Euro Folgerechtszuschlag)

[2] *Beispiel für Vollbesteuerung mit 20% USt (Lieferland Österreich):*
Verkauf zu Meistbot 3.000 Euro mit Folgerechtszuschlag → Der Bruttopreis beträgt 4.644 Euro (3.000 Euro Meistbot + 750 Euro Käufergebühr + 120 Euro Folgerechtszuschlag + 774 Euro USt)

Ändern sich die allgemein zugänglichen wissenschaftlichen Erkenntnisse und die Meinungen allgemein anerkannter Sachverständiger bis zum Zeitpunkt der Reklamation durch den Käufer und deren Abwicklung, ist das DOROTHEUM nach seinem ausschließlichen Ermessen berechtigt, den Ankauf entweder zu Lasten des Einbringers zu stornieren oder die Reklamation abzulehnen.

Weist der zurückgegebene Gegenstand eine Beschädigung oder Abnützung auf, die zum Zeitpunkt des Vertragsabschlusses noch nicht vorhanden war, ist das DOROTHEUM berechtigt, angemessene Reparaturkosten und/oder eine allfällige Wertminderung vom Kaufpreis in Abzug zu bringen. Hat der Käufer den zurückgesendeten Gegenstand bereits genutzt, steht dem DOROTHEUM überdies ein angemessenes Nutzungsentgelt zu.

Das DOROTHEUM gewährt diese Garantie oder sonstige mit gesonderter Erklärung eingeräumte Garantien neben den gesetzlichen Gewährleistungs- und Irrtumsrechten der Konsumenten, die durch diese Garantien nicht eingeschränkt werden. Bei gebrauchten Gegenständen beträgt die Frist für die gesetzliche Gewährleistung gegenüber Konsumenten 1 Jahr.

Sonstige Reklamationen und Ansprüche welcher Art auch immer betreffend den Preis, die Beschaffenheit und den Zustand der ersteigerten Gegenstände oder Schadensersatzansprüche, soweit sie nicht ohnehin von der Echtheitsgarantie umfasst sind, sind gegenüber dem DOROTHEUM und jenen Personen, für die es ohne den Haftungsausschluss einzustehen hätte, ausgeschlossen, sofern bei Kaufverträgen mit Konsumenten im Sinne des Konsumentenschutzgesetzes darüber hinaus gehende Ansprüche nicht in grobfahrlässigem, oder vorsätzlichem Verhalten von Mitarbeitern des DOROTHEUMS begründet sind.

Bei exekutiv versteigerten Objekten ist jede Reklamation gesetzlich ausgeschlossen.

Bei Vermittlungsverkäufen übernimmt das DOROTHEUM keinerlei Gewährleistung oder sonstige Haftung.

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Kann bei einem telefonischen Gebot die Telefonverbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden, beträgt das Ankaufslimit 75 % des unteren Schätzwertes (150 % des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, das Limit auf die nächste Steigerungsstufe aufzurunden.

Der Bieter ist an sein Gebot im Nachverkauf bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens gebunden. Die Annahmeerklärung durch das Dorotheum im Nachverkauf ist rechtzeitig erfolgt, wenn sie bis zum Ablauf des dritten Werktages nach dem Auktionstag oder nach dem Tag des Einlangens, je nachdem welcher Zeitpunkt später eintritt, zur Post gegeben oder telefonisch oder via Telefax vorgenommen wird.

Das DOROTHEUM und jene Personen, für die es ohne den Haftungsausschluss einzustehen hätte, können nicht zum Ersatz leicht fahrlässig herbeigeführten Schadens herangezogen werden und haften gegenüber Unternehmern auch nicht für schlichte grobe Fahrlässigkeit. Für Schäden, die durch Naturereignisse oder höhere Gewalt entstehen, für Schäden die sich als Folge längerer Lagerung ergeben oder entgangenen Gewinn übernimmt das DOROTHEUM keine Haftung. Das DOROTHEUM haftet dem Käufer eines Gegenstandes für den Verlust oder die Beschädigung desselben bei grobem Verschulden, gegenüber Unternehmern jedoch nur bei mindestens krasser grober Fahrlässigkeit seiner Bediensteten bis zur Höhe des bezahlten Kaufpreises.

Erfüllungsort ist der Geschäftssitz jener Filiale/Abteilung, in welcher das jeweilige Rechtsgeschäft abgeschlossen wurde. Vertragssprache ist Deutsch. Sämtliche entstehende Rechtsstreitigkeiten unterliegen ausschließlich österreichischem materiellen Recht. Das UN-Abkommen über Verträge des internationalen Warenkaufs (CISG) findet keine Anwendung. Als Gerichtsstand für alle sich mittelbar oder unmittelbar aus einem Versteigerungsgeschäft ergebenden Streitigkeiten wird ausschließlich das für 1010 Wien örtlich und sachlich zuständige österreichische Gericht vereinbart. Für Konsumenten im Sinne des Konsumentenschutzgesetzes gilt diese Vereinbarung nur, sofern sie weder einen Wohnsitz noch einen gewöhnlichen Aufenthalt in Österreich haben und auch nicht im Inland beschäftigt sind und dem nicht andere Regelungen dagegenstehen.

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HINWEISE

Alle Gegenstände sind gebraucht und ihrem jeweiligen Alter entsprechenden Abnutzungen unterlegen. Werterhöhende Restaurierungen, speziell bei Antiquitäten, finden in der Beschreibung keinen Niederschlag. In der Beschreibung werden solche Beschädigungen oder Mängel nicht angegeben, die offenkundig (durch bloße Besichtigung festgestellt werden können) oder für die Wertbestimmung unwesentlich sind. Bei solchen Mängeln ist jede Reklamation des Käufers gesetzlich ausgeschlossen.

Es besteht kein Fern- und Auswärtsgeschäfte-Rücktrittsrecht. Im Falle eines Versandes fallen Transport- und Versicherungskosten, je nach Entfernung, Größe und Beschaffenheit, in derzeit nicht berechenbarer Höhe an.

NACH DER MEINUNG UNSERER EXPERTEN BEDEUTET

signiert, monogrammiert: von der Hand des Künstlers; **bezeichnet:** möglicherweise von fremder Hand; **zugeschrieben:** ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk des Künstlers; **Street Art (Urban Art):** aufgrund der spezifischen (Sub)Kultur dieser Kunstrichtung ein wahrscheinlich, aber nicht zwangsläufig authentisches Werk (ausgenommen eindeutiges Zertifikat liegt vor) eines oder mehrerer Künstler bzw. Personen, häufig aber nicht zwangsläufig überarbeitet, bearbeitet oder schabloniert; **Werkstatt:** ein Werk, das wahrscheinlich in der Werkstatt, d. h. in der unmittelbaren Umgebung des Künstlers, entstanden ist; **Schule:** ein Werk, unbestimmten Datums, das in stilistischer Nähe zum Künstler oder zu einer regionalen Gruppe von Künstlern entstanden ist; **Umkreis:** ein Werk, das im weiten örtlichen oder zeitlichen Einflussbereich des Künstlers entstanden ist; **Schüler:** ein Werk, das von einem unbekannten Schüler des Künstlers entstanden ist; **Associate:** ein Werk, das im unmittelbaren Einflussbereich des Künstlers entstanden ist; **Nachfolger:** ein Werk, das im Stil des Künstlers, aber eventuell später entstanden ist; **Nachahmer:** Nachempfindung oder Wiederholung eines Werkes unbestimmten Datums nach einem Werk des Künstlers; **Vor- und Zuname des Künstlers mit Daten und Ortsangabe:** ein sicheres Werk des Künstlers.

Jeder Einbringer ist grundsätzlich berechtigt, die zur Versteigerung übergebenen Gegenstände bis zum Beginn der Auktion zurückzuziehen. Für die tatsächliche Ausbietung kann daher keine Haftung oder Gewähr übernommen werden.

Gegenstände, die mit „AS…" gekennzeichnet sind, werden in Übereinstimmung mit den artenschutzgesetzlichen Regelungen ausgeboten. Bei Rückfragen sind ihnen die Mitarbeiter des Dorotheum gerne behilflich. Der Export aus Österreich und der Import in Nichtmitgliedsländer der EU von Gegenständen, die im Versteigerungstext mit ASA, ASI (oder Artenschutz A) gekennzeichnet sind, zu kommerziellen Zwecken wird von der Artenschutzbehörde nicht genehmigt. ASI bedeutet, dass aufgrund der aktuellen EU-Regelung der kommerzielle Handel mit Elfenbeingegenständen nur mehr mit Musikinstrumenten vor 1975 (zum persönlichen, musikausübenden Gebrauch) und Antiquitäten (vor 1947 „signifikant verarbeitet") möglich ist. Die mit ASI gekennzeichneten Objekte verfügen über eine entsprechende Verkaufsgenehmigung für den Verkauf durch das Dorotheum mit Verbleib in der EU. (Re-)Exporte und Importe in/aus Drittländern werden nicht mehr genehmigt. Irrtums- und Druckfehlerberichtigungen bleiben vorbehalten. Ebenso behält sich das Dorotheum das Recht vor, Berichtigungen der Beschreibung bis zur Versteigerung vorzunehmen.

HAFTUNGSAUSSCHLUSS FÜR VERSTEIGERUNGSBEDINGUNGEN UND KATALOGTEXTE

Versteigerungsbedingungen, Informationen und Katalogtexte in englischer, französischer, italienischer oder einer sonstigen Sprache stellen lediglich unverbindliche Hilfsübersetzungen dar. Die Gesellschaft kann für die Richtigkeit der Übersetzung keine Haftung übernehmen. Für die Auslegung von etwaigen Auffassungsunterschieden zwischen den Interessenten, Käufern und der Gesellschaft sind ausschließlich die in der deutschen Sprache verfassten Versteigerungsbedingungen, Informationen und Katalogtexte maßgeblich und bindend. Ebenso sind alle Währungsangaben in fremden Währungen sowohl im Katalog als auch auf der Währungsumrechnungsanzeige nur als unverbindliche Richt-(Leit-)linien zu verstehen. Für die Durchführung der Versteigerung wird ausschließlich die in Österreich alleine gültige Währung (EURO) herangezogen.

INFORMATION

Bitte beachten Sie, dass wir aufgrund gesetzlicher und interner Compliance Bestimmungen Ihre Identität zu prüfen haben. Wir ersuchen Sie um Verständnis, dass wir Sie daher um Vorlage eines amtlichen Lichtbildausweises und allfälliger sonstiger Dokumente (etwa Auszug aus dem Firmenbuch/Handelsregister/Register der wirtschaftlichen Eigentümer bzw. entsprechende Dokumente/Bestätigungen gemäß den Bestimmungen des jeweiligen Landes/der jeweiligen Jurisdiktion, sofern erforderlich) ersuchen müssen.

Gemäß unseren internen Compliance-Bestimmungen akzeptiert Dorotheum im Allgemeinen keine Zahlungen von Dritten, die nicht den Zuschlag erhalten haben und somit nicht Käufer sind.

CONDITIONS OF SALE BY AUCTION / EXTRACT FROM THE GENERAL TERMS AND CONDITIONS - AUCTION SALES

The auction is conducted according to the terms of the General Terms and Conditions - Auction Sales http://www.dorotheum.at/footer/agb.html of the Dorotheum GmbH & Co KG, (hereinafter called „the DOROTHEUM“) and the pertaining Tariff, which forms an integral part thereof.

The auction may be conducted by the DOROTHEUM in its own name, on a commission basis or as an agent (in the name and for the account of the Consignor). The DOROTHEUM reserves the right to withdraw any lot or lots from the auction until the acceptance of a bid or change descriptions and prices, if there are important reasons to do so.

Potential Buyers may request a condition report prior to the auction. If the DOROTHEUM forwards condition reports drawn up by third-party experts, any liability for correctness is excluded.

The Auctioneer has the right to exceptionally divide or combine any lot or lots, offer any lot or lots in a two-step bidding process or withdraw any lot or lots from the sale or conduct the auction disregarding the scheduled sequence. In the event of a two-step bidding process, the items concerned will be expressly announced and, in a first step, offered individually. The highest bids and the respective highest bidders will be noted down but no bid will be accepted as yet. The individual items will then be combined into a single lot and offered as a collection, taking into account the highest bids already received as well as the reserves fixed for any items for which no bids have been placed. The lot will then be awarded at the highest bid placed for the collection or the highest bids placed for the individual items, whichever results in a higher price being realized taking into account the reserves fixed for any lots for which no bids have been placed.

In the descriptions, either the starting price will be stated or the price range that the expert assumes as a rough guide without binding force and within which he or she expects the highest bid (hammer price) will be placed, in each case in euros.

Usually, bidding starts at half the lower estimate, but the starting price can range from half the lower estimate to the lower estimate itself. Usually, bidding takes place by increasing the starting price or the preceding bid by about 10%. Bids can be accepted as final even if they are lower than the highest bids expected by the expert. The highest bidder shall be the successful bidder, provided that the amount of a reserve price agreed with the Consignor has been reached. If, on the occasion of the bidding, the bidding price is gradually reduced, the bidding process will start with the first valid offer. If only one bidder places a bid, such bid will be accepted. The acceptance of a bid may be made conditional on the fulfillment of conditions.

The decision as to whether a bid is accepted in case of a dispute, in case of alleged matching bids, if a bid was overlooked or went unnoticed or was otherwise disregarded, or if the Auctioneer was mistaken about whether or not a bid had been placed, shall lie exclusively with the DOROTHEUM. The DOROTHEUM shall have the right to cancel the acceptance of a bid either during the auction or within 3 working days thereafter for such reasons and to re-offer the item during the same or a subsequent auction.

For all items, the following shall be charged in addition to the highest bid (hammer price):
- buyer‘s premium (surcharge)
- Value-added Tax
- any resale right royalty that may arise (marked with the symbol * in the catalogue)

The buyer‘s premium shall be as follows:

a) for **items subject to margin tax** (not specially marked in the catalogue/in the description) or for sales where the Dorotheum acts as an agent (marked with a “V” [“Vermittlung” = **agent sale**] in the catalogue/in the description):

up to an amount of EUR 500,000: 30% of the hammer price
for the amount exceeding EUR 500,000: 25%
for the amount exceeding EUR 1,000,000: 15%

In these cases the buyer‘s premium includes the statutory VAT (Example at the end of the page[1])

b) for **fully taxable items** (marked in the catalogue/in the description with the symbol „+“ „–“ or „#“:

up to a hammer price of EUR 500,000: 25% of the hammer price
for the amount exceeding EUR 500,000: 20,84%
for the amount exceeding EUR 1,000,000: 12,5%

In the case under (b), the statutory VAT is calculated based on the total price (hammer price plus buyer‘s premium and a possible resale right royalty) and is added to the total price. (Example at the end of the page[2])

The statutory VAT in Austria is 20% for items marked with the symbol „+“, 13% for items marked with „-“ and 10% for items marked with „#“.

However, in the case of deliveries to buyers who are not subject to VAT, if the purchased item is sent to a Member State of the European Union the VAT of the country of delivery applies. For items for which the Dorotheum acts as an agent in the sale (“V” for “Vermittlung” = **agent sale**), VAT cannot be refunded in case of export to non-EU countries.

VAT may only be reclaimed in the case of lots which are not specially marked or are marked with either of the symbols „+“, „–“ and „#“, provided the sale is made to a country which is not a member of the European Union (third country), the legal requirements are satisfied and proof of export is supplied.

Delivery to companies which are subject to VAT and have their registered seat in a member state of the European Union (except for delivery to companies domiciled in Austria and lots subject to margin tax) is subject to the acquisition tax applicable in the respective country of destination. In such case, the delivery of lots marked with either of the symbols „+“, „–“ and „#“ within Austria is exempt from VAT, provided the DOROTHEUM is informed of the Buyer‘s applicable VAT registration number prior to the acceptance of the bid.

Please note: For lots sold after the auction, the buyer‘s premium will be increased by 2%.

The Buyer is obligated to pay the purchase price (hammer price plus buyer's premium and VAT as well as any applicable resale royalty surcharge) in cash immediately after the lot has been awarded. At the discretion of the DOROTHEUM, payment can be deferred by way of exception. Deferral of payment may be made conditional on an appropriate deposit. If deferral of payment is denied, the acceptance of a bid may even be subsequently revoked and the item re-offered for sale during the same or a subsequent auction. If the acceptance of a bid is revoked, the DOROTHEUM shall also have the right to subsequently accept the last bid of the bidder who placed the second highest bid. If a deferred purchase price is not paid within the stipulated period, the Dorotheum shall be entitled to charge the purchaser interest on the arrears calculated daily from the beginning of the delay and charged quarterly. This interest shall be at the rate of 6 % per annum above the applicable “European Interbank Offered Rate (EURIBOR) / 3 months” for the preceding calendar quarter rounded to the nearest quarter percentage point. After a bid has been accepted, the Buyer shall be liable for the full and timely payment of the purchase price even if after the acceptance of the bid the Buyer informs the DOROTHEUM that he/she participated in the bidding process for a third party. If, at the Buyer‘s request, the DOROTHEUM issues an invoice to the designated third party, the DOROTHEUM thereby exclusively declares acceptance of a simple (additional) performance obligation of the designated third party without, however, granting such party any further rights such as claims to perform a set-off or retention rights, etc., and it is understood that the Buyer continues to be fully liable.

If, despite a reminder, the Buyer fails to discharge or fully discharge within the grace period granted to him/her the obligations incumbent on such Buyer under the purchase contract entered into with him/her, the DOROTHEUM shall, without prejudice to any other rights it may have, be entitled to do either of the following for itself and/or the Consignor:

1. continue to insist on the performance of the purchase contract and demand from the Buyer payment not only of the purchase price but also of any interest, costs and expenses, including the costs of legal counsel required to enforce performance of the purchase contract, or
2. withdraw from the purchase contract. In such case, the DOROTHEUM reserves the right, for itself and/or the Consignor, to demand from the Buyer compensation for the entire loss or damage caused by him/her, which after a substitute transaction in the form of a resale by seller (substitute sale) may be comprised in particular of fees, expenses and expenditure incurred and losses suffered on account of lower purchase prices, including all costs and expenses as well as the costs of legal counsel, etc., or
3. resell the item by auction for the account of the Buyer.

In the event of a substitute sale or resale by auction for the Buyer, the Buyer will be considered a Consignor with regard to the charges, premiums and commissions applicable to such transaction.

If the claim of the DOROTHEUM is not covered by the result of the substitute sale or resale by auction, the defaulting Buyer is liable for the loss.

The items purchased in the auction shall not be delivered and title thereto will not pass until the purchase price including all interest, charges, premiums, commissions, costs and expenses has been paid in full. All items purchased must be collected immediately. Small-size lots purchased in the auction and fully paid for shall be delivered immediately, but larger items may be collected on the following working day only. As from the acceptance of the bid until their collection, such lots shall be stored at the Buyer‘s risk. Packaging and shipping, if any, shall be at the sole risk and expense of the Buyer.

If items purchased in an auction are not collected within a period of 14 days after the acceptance of the bid, the DOROTHEUM is entitled to charge storage costs (1% of the hammer price per month if not indicated otherwise in the catalogue or during the sale) or store the item with a warehouse keeper at the risk and expense of the Buyer. If the Buyer or a carrier/forwarding agent commissioned by the Buyer fails to effect collection within a period of 90 days as from the date on which the bid was accepted, the DOROTHEUM is entitled to re-sell the purchased item by auction at the sole risk and expense of the Buyer and will consider the Buyer a Consignor with regard to the charges, premiums and commissions connected with such re-sale.

The description of the items to be sold by auction is based on subjective convictions of the experts, who will determine the starting prices accordingly. The statements made by the experts in such descriptions shall not create any warranty with respect to a particular quality or a specific value. The DOROTHEUM assumes no liability for any statements made in this connection, and in particular no liability in accordance with the criteria set forth in section 1299 et seq. of the (Austrian) „ABGB“ (General Civil Code). The DOROTHEUM also assumes no liability whatsoever in cases where the description was prepared and/or the price determined by the Consignor himself/herself or by non-DOROTHEUM experts and not by the DOROTHEUM, and in case of sales where it acts as an agent.

Where works of art, especially paintings and antique items are concerned, only such flaws and defects will be mentioned which significantly affect the artistic value.

Where the DOROTHEUM sells items in its own name, it warrants to Buyers that the information provided by the DOROTHEUM concerning authorship (designation of the artist), maker, time of making, origin, age, period, concerning the culture area where the object was made or used as well as materials of which the items are made, is correct subject to the following conditions: Such information will be deemed incorrect if it does not correspond to the commonly available scientific findings and the opinions of generally recognized experts. Such information will be deemed materially incorrect if an average standard buyer would not have made the purchase had the respective statements been untrue. If, within a period of three years as from the date of the acceptance of the bid, the Buyer furnishes proof that such information provided by the DOROTHEUM is materially incorrect, the Buyer shall have the purchase price refunded concurrently with the return of the unchanged object.

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[1] *Example for margin tax or agent sales:*
Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,020 (hammer price of EUR 3000 + buyer's premium of EUR 900 + resale right royalty of EUR 120)

[2] *Example for a fully taxable item subject to 20% VAT (Country of delivery Austria):*
Sale of an object at the hammer price of EUR 3,000, with resale right royalty → The gross price amounts to EUR 4,644 (hammer price of EUR 3,000 + buyer's premium of EUR 750 + resale right royalty of EUR 120 + VAT of EUR 774)

For Buyers for which the transacted purchase forms part of their company's business activities, a further requirement is that immediately after the first legitimate doubts regarding the correctness arise they shall inform the DOROTHEUM accordingly.
If the commonly available scientific findings and the opinions of generally recognized experts change up to the time of the Buyer's complaint and the handling thereof, the DOROTHEUM shall have the right in its sole discretion to either cancel the purchase at the Consignor's expense or reject the complaint.
If the item returned shows signs of damage or wear and tear that were not present at the time when the contract was entered into, the DOROTHEUM shall have the right to deduct reasonable repair costs and/or any reduction in value from the purchase price. If the Buyer has already used the item returned, the DOROTHEUM will, in addition, be entitled to receive a reasonable user fee.
Such warranty, or any other warranty made by separate declaration, is made by the DOROTHEUM in addition to the consumer's statutory warranty rights and rights in case of error and shall not limit such rights in any way. In case of used items, the period of statutory warranty for consumers is 1 year. Any other complaints and claims whatsoever concerning the price, quality and condition of the objects purchased at auction or claims for damages, to the extent that such claims are not already covered by the guarantee of authenticity, vis-à-vis the DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty are excluded. The sole exception to this rule are claims in excess thereof arising under purchase contracts with consumers as defined by the (Austrian) „Konsumentenschutzgesetz" (Consumer Protection Act), provided that such claims are based on gross negligence or deliberate acts of DOROTHEUM employees. In auctions of objects against which execution was levied any and all complaints are excluded by law. The DOROTHEUM assumes no warranty or other liability in case of sales where it acts as an agent.
The Dorotheum reserves the right to use, in printed or electronic form, also for the purpose of generally advertising the business activities of the DOROTHEUM, any photographs and if applicable video recordings it may have produced on its own behalf of the consigned objects, without any right arising for the client to receive financial compensation therefrom. The DOROTHEUM shall be entitled to use, reproduce, distribute and make publicly available the photographs and video recordings by publishing them, for instance, in catalogues, magazines, folders, calendars, catalogues raisonnés, books, illustrations as well as promotional items and merchandising products of whatever kind, etc., without any restriction as to medium, territory, time or quantity - also without any relation or reference to the original act of realization or to provenance.
Absentee bids from clients unable to attend the auction in person are accepted by the competent departments of the DOROTHEUM or the brokers authorized by the DOROTHEUM.
Until further notice, the DOROTHEUM will accept absentee bids submitted in writing, by telephone, fax or electronically as a free service. At the auction, the DOROTHEUM shall bid for the client by increments, not exceeding, however, the bid top limit stated on the absentee bid. The DOROTHEUM reserves the right to refuse to accept absentee bids without having to disclose the reasons or to disregard absentee bids received by it. In this connection, the DOROTHEUM assumes no liability whatsoever for the correct handling and execution of absentee bids.
Absentee bids which do not clearly designate the item, the date of the auction or your exact maximum bid in figures (in euros) will not be accepted.
„Buy favorably", „buy at best price", „buy unconditionally", etc. bids will therefore not be taken into consideration. In the event of two or more bids specifying the same limit, the earliest received will take precedence.
If in case of a telephone bid the telephone connection cannot be established in time, for whatever reason, the bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions"). The DOROTHEUM is entitled to round up the limit to the next highest bidding increment. The absentee bid is binding in a sale after the auction until the end of the third working day after the auction or after the date of receipt. In a sale after the auction, the DOROTHEUM will be deemed to have accepted a bid in due time if the declaration of acceptance has been posted, faxed or given by telephone by the end of the third working day after the auction date or after the date of receipt, whichever is later.
The DOROTHEUM and the persons for whom it would have to guarantee in the absence of this disclaimer of warranty cannot be called upon to make up for loss or damage caused by slight negligence and are furthermore not liable to entrepreneurs for simple gross negligence. The DOROTHEUM assumes no liability for loss or damage caused by natural occurrence or force majeure, for loss or damage caused by prolonged storage times or for loss of profit. The DOROTHEUM shall be liable to the Buyer of any item for the loss thereof or any damage thereto in case of gross negligence but to entrepreneurs only in case of at least blatantly gross negligence of its employees and only up to the amount of the purchase price paid.
The place of performance shall be the business address of the branch / department where the legal transaction was entered into. The language of contract shall be German. All disputes arising shall exclusively be subject to Austrian substantive law. The UN Convention on Contracts for the International Sale of Goods (CISG) shall not apply.
All disputes arising directly or indirectly from an auction shall be referred exclusively to the Austrian court having local and subject-matter jurisdiction for Vienna 1st District. Consumers as defined by the Consumer Protection Act are subject to this agreement only if they have neither a residence nor a habitual place of abode in Austria and do not work in Austria and provided that this provision does not conflict with other regulations.

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PLEASE NOTE

All items are used and subject to age-related wear and tear. Value-enhancing restoration - especially in the case of antiques - is not mentioned in the description.
The description of the object does not indicate defects which are obvious (can be determined by mere viewing) or which are irrelevant for valuation. Any claims of the Buyer concerning such defects are excluded by law.
There is no right of withdrawal in long-distance and off-premises sales (Fern- und Auswärtsgeschäfte-Rücktrittsrecht). Please note that the total amount of applicable transportation costs resulting from distance, size and content cannot be calculated at present.

THE FOLLOWING DEFINITIONS REPRESENT THE OPINION OF OUR SPECIALISTS:

„signiert", „monogrammiert" (signed, monogrammed): a work signed or monogrammed by the artist; **„bezeichnet" (inscribed, bears a signature/monogram):** the inscription or artist's signature appears to be by another hand; **„zugeschrieben" (attributed to):** probably but not necessarily an authentic work by the artist; **Street Art (Urban Art):** due to the specific (sub)culture of this genre probably but not necessarily an authentic work by one or several artists or persons (except where a specific certificate of authenticity exists), often but not necessarily reworked, adapted or stenciled; **„Werkstatt" (studio, workshop):** a work probably produced in the artist's studio or workshop, i.e. in the artist's immediate surroundings; **„Schule" (school):** a work of uncertain date, executed in the style of an artist or a regional group of artists; **„Umkreis" (circle):** a work created within the artist's wide regional and temporal sphere of influence; **„Schüler" (Pupil):** a work created by an unknown student of the artist; **Associate:** a work created within the artist's near sphere of influence; **„Nachfolger" (follower):** a work in the artist's style, but possibly of a later period; **„Nachahmer" (in the manner of):** imitation or copy of a work by the artist, of an uncertain date; **First name and surname of the artist, date and location:** undoubtedly a work by the artist.

In principle, all Consignors are entitled to withdraw the items they have submitted for auctioning at any time up until the auction commences. Consequently the Dorotheum makes no warranty and assumes no responsibility that the lots listed in the catalogue will be actually offered for sale by auction.
Lots marked with "AS…" are offered in accordance with the legal provisions governing to protection of species. In the event of any questions the Dorotheum staff will be happy to assist you. The export from Austria and the import into non-EU countries for commercial purposes of items marked **ASA, ASI** (or Artenschutz A) will not be permitted by the competent authorities. **ASI** means that under current EU rules, commercial trade in ivory objects is now only possible for musical instruments made before 1975 (for personal use of performing artists) and antiques (significantly processed before 1947).
Objects marked with ASI have the appropriate sales permit for sale by the Dorotheum remaining within the EU. (Re-)Exports and imports to/from third countries are no longer authorized.
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INFORMATION

Please note that pursuant to legal and internal compliance rules we need to verify your identity. Thank you for your understanding that we need to ask you for presentation of an official photo identification and possible further documents (for instance, an extract of the companies register/commercial register/beneficial owners register or respective documents/confirmations pursuant to the provisions of the relevant country/jurisdiction, if required).
Pursuant to our internal compliance regulations, Dorotheum does in general not accept payments from third parties that are not the winning bidders..

DOROTHEUM
SEIT 1707

Post-War and Contemporary Art, Part I

Thursday 23 May 2024

Viewing from 11 May 2024
Palais Dorotheum, Dorotheergasse 17, 1010 Wien

Catalogue: kataloge@dorotheum.at
Catalogue online: www.dorotheum.com

*Arnulf Rainer * (born in Baden near Vienna 1929)*
Untitled, overpainting, signed and dated A. Rainer 60/61 on the turnover, oil on canvas, 49.5 x 69.5 cm, framed

DOROTHEUM

SEIT 1707

Post-War and Contemporary Art, Part II

Friday 24 May 2024

Viewing from 11 May 2024
Palais Dorotheum, Dorotheergasse 17, 1010 Wien

Catalogue: kataloge@dorotheum.at
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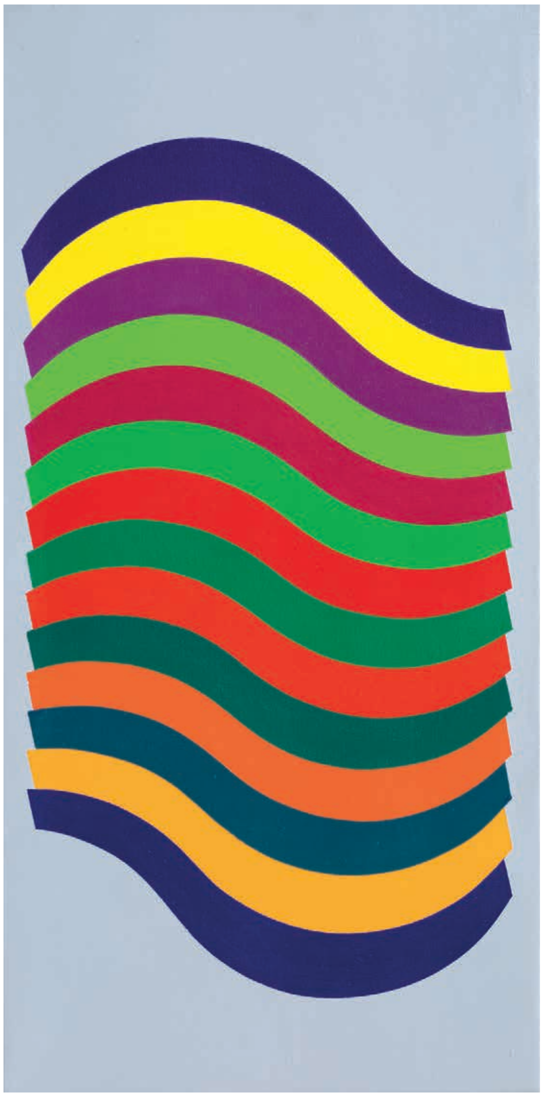
Julio Le Parc * (born in Mendoza, Argentina in 1928, lives and works in Paris since 1958) Ondes 120, Serie 8 n. 8–1, 197



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A Diamond Bracelet, total weight c. 24 ct, ca. 1935/40, **price realised €64,000** | *A Brilliant Ring with Untreated Burmese Ruby by Bulgari, c. 3.80 ct, platinum 950,* **price realised €107,500** *A. Lange & Söhne Glashütte I/SA, Tourbillon Pour le Mérite Ref. 701.005, c. 1995,* **price realised €321,800** | *Patek Philippe Nautilus, Ref. 3700/1, c. 1977/78,* **price realised €128,000** *Patek Philippe Perpetual Calendar Chronograph, Ref. 3970E, c. 1994,* **price realised €96,000** *Patek Philippe Chronograph, Ref. 1579, c. 1950,* **price realised €76,800**

A. LANGE & SÖHNE
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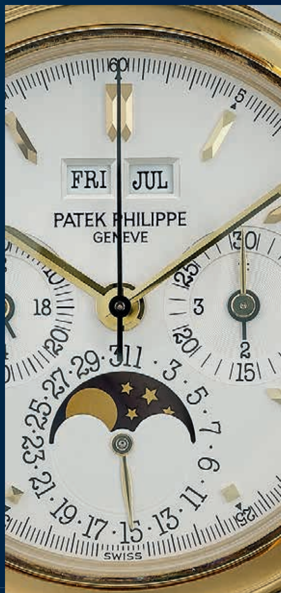

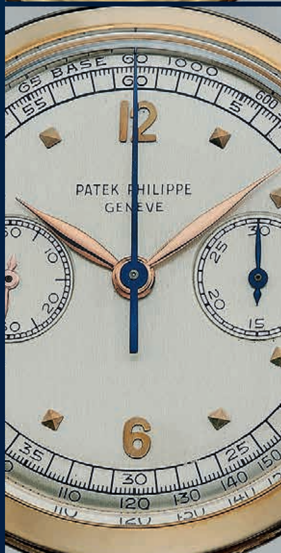

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KAUFAUFTRAG / ABSENTEE BID FORM

Wir bitten Sie, Kaufaufträge bis spätestens 24 Stunden vor Auktionsbeginn zu übermitteln.
Please submit your absentee bid at least 24 hours before the start of the auction.

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Firma / Company ____________________

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Politisch exponierte Personen (PEP): ja ☐ **nein** ☐
Politically exposed person (PEP) yes no

* * **Bei Angabe Ihrer E-Mail-Adresse werden Sie automatisch über Ihre ersteigerten Objekte benachrichtigt. Bei erstmaligem Bieten ist die Übermittlung eines amtlichen Lichtbildausweises gemeinsam mit dem Auftrag notwendig.**
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☐ **Abholung** / Collection of Purchase

☐ **Versand** / Shipping (im Namen, für Rechnung und Gefahr des Kunden / on behalf of and at the risk and expense of the customer)

☒ Zutreffendes bitte ankreuzen / Please tick

Anmerkungen / Notes

Ich beauftrage Sie, unter Akzeptanz des Eigentumsvorbehaltes des Einbringers, bei folgenden Gegenständen bis zum angegebenen Limit für mich mitzusteigern bzw. möchte ich telefonisch mitsteigern. **Telefonische Gebote ab einem Mindestpreis von € 300,–***. Für den Fall, dass die Telefon-Verbindung aus welchem Grund immer nicht rechtzeitig hergestellt werden kann, beträgt mein Ankaufslimit 75% des unteren Schätzwertes (150% des Rufpreises bei Rufpreisauktionen). Das Dorotheum ist berechtigt, zwischen zwei Steigerungsstufen liegende Ankaufslimits auf die nächsthöhere Stufe aufzurunden. Ich stimme zu, dass das Dorotheum mit mir zu führende geschäftsbezogene Telefongespräche aufzeichnet, für drei Jahre speichert und zu internen Zwecken der Abwicklung des Geschäftes und dessen Dokumentation sowie zu Beweiszwecken verwendet. Ich akzeptiere ausdrücklich die Begründung eines Pfandrechtes an allen meinen Gegenständen, die das Dorotheum bereits inne hat, bzw. an allen aufgrund des gegenständlichen Kaufauftrages für mich ersteigerten Gegenständen. Die Allgemeinen Geschäftsbedingungen Versteigerung samt Gebührentarif der Dorotheum GmbH & Co KG, http://www.dorotheum.com/gebuehrentarif und die umseitigen Bedingungen werden dem Kaufauftrag zugrunde gelegt. Ausschließlicher Gerichtsstand Wien. Österreichisches Recht findet Anwendung. Erfüllungsort ist der Ort der Versteigerung. Nähere Hinweise siehe Rückseite.

I herewith instruct you, under acceptance of a reservation of the consignor's ownership, to bid for me up to the indicated price limit, or I would like to bid on the telephone, for the following items. **Phone bids are accepted for lots with a minimum starting price of € 300.00***. In case the telephone connection cannot be made in time, for whatever reason, my bid top limit shall be 75% of the lower estimate (150% of the starting price in the case of „starting price auctions"). If my bid top limit falls between two bidding increments, the Dorotheum shall be entitled to round up my limit to the next highest bidding increment. I agree that the Dorotheum may record business-related telephone calls with me, store them for three years, and use them in furtherance of commercial transactions with me, their documentation and for evidential purposes. I herewith explicitly accept the establishment of a lien on all of my objects currently held by the Dorotheum, as well as on the objects bought at auction on my behalf according to the present bid order. This absentee bid is subject to the General Terms and Conditions-Auction Sales and the Tariff governing the auction sales of the Dorotheum GmbH & Co KG, http://www.dorotheum.com/en/tariffofcharges – and the rules stated on the reverse side of this bid form. Disputes shall be submitted exclusively to the law courts of Vienna. Austrian law shall apply. The place of performance is the place where the auction is held. For further information, please see overleaf.

Modern Art, 22 May 2024, 38K240522

Auktionsdatum und Zeit / Auction date and Time

Nummer Lot Number	**Objekt** Item	**€ Preis lt. Objektbeschreibung** Price acc. to lot	**€ Ankaufslimit (exkl. Gebühr u. USt.)** Top Limit of Bid (excl. Premium & VAT)	☎*

* Bei einem telefonischen Gebot kreuzen Sie bitte statt dem Ankaufslimit die Spalte ☎ an und geben Sie Ihre Telefon-Nr. für die Dauer der Auktion bekannt.
If you wish to bid by telephone, please tick the ☎ column instead of the „Top Limit" column and please note your telephone number during the auction.

____
Datum / Date

____
Unterschrift / Signature

So bieten Sie mit!

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Schicken Sie uns Ihren Auftrag per E-Mail, Post, Fax oder bieten Sie auf unserer Webseite.
Gerne übernehmen wir Ihren Auftrag auch persönlich in einer unserer Filialen.
Für Rückfragen stehen wir Ihnen gerne zur Verfügung.

2. Auktion
Die Objekte werden dem Meistbietenden zugeschlagen.
Zum Meistbot wird die Käufergebühr und gegebenenfalls der Folgerechtszuschlag hinzugerechnet.
Wir garantieren Ihnen, dass Sie den Zuschlag auch unter Ihrem Ankaufslimit erhalten, wenn keine höheren Gebote vorliegen.

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ARTIST INDEX

Lot

A
Asaf Hale 27

B
Baldessari Roberto Marcello Iras 82
Basaldella Afro 72
Beckmann Max 48
Bellmer Hans 52
Berg Werner 22
Brauer Erich (Arik) 124
Bueno Antonio 96

C
Calderara Antonio 93
Carena Felice 89
Carra Carlo 32, 83
Chagall Marc 68
Chirico Giorgio de 29, 30, 33
Clementschitsch Arnold 115, 116
Congdon William 38
Cucuel Edward 24

D
Depero Fortunato 79, 81
Diesner Gerhild 119, 120
Dix Otto 51
Dufy Raoul 86

E
Egger-Lienz Albin 20
Estève Maurice 75, 74

F
Faistauer Anton 19
Fautrier Jean 41
Fiume Salvatore 94, 95
Floch Josef 118
Fröhlich Fritz 113
Funke Helene 103

G
Grosz George 91
Guidi Virgilio 90
Guttuso Renato 31
Gütersloh Albert Paris 106

H
Hauser Carry 112
Hausner Rudolf 123
Hesse Hermann 88
Hutter Wolfgang 128

J
Jakopič Rihard 99
Jawlensky Alexej 53
Jungnickel Ludwig Heinrich 105, 110

K
Kirchner Ernst Ludwig 47
Kirschl Wilfried 122
Klimt Gustav 1, 2, 3, 4
Kokoschka Oskar 5, 12
Kremlička Rudolf 101
Kubin Alfred 7, 8
Kumpf Gottfried 127
Kupka Frantisek 57

L
Laske Oskar 111
Lebasque Henri 26
Leherb Helmut (Leherbauer) 125
Lehmden Anton 126
Lenz Maximilian 104
Leppien Jean 76
Lhoták Kamil 100

M
Magnelli Alberto 43
Man Ray 60
Manzu Giacomo 34, 87, 97
Marini Marino 35, 36, 98
Marussig Piero 28
Matta Roberto Sebastian 59
Mayer-Marton Georg 117
Melotti Fausto 37
Miró Joan 58
Modersohn Otto 102
Moll Carl 10, 23, 107
Morandi Giorgio 84, 85
Mucha Alfons 50
Mušič Zoran Antonio 39, 40
Münter Gabriele 46

N
Nolde Emil 45

O
Oppenheimer Max (Mopp) 13

P
Picabia Francis 42, 44
Picasso Pablo 61, 62, 63, 64, 65, 66, 67
Pillhofer Josef 121
Prampolini Enrico 80

R
Rahon Alice 77, 78
Reynek Bohuslav 49
Rodin Auguste 25
Rosai Ottone 92

S
Scarpitta Salvatore 73
Schiele Egon 6 , 9, 11
Sedlacek Franz 14
Stoitzner Josef 108, 109
Sutherland Graham Vivian 69, 70, 71

T
Taeuber-Arp Sophie 56

V
Vieira da Maria Helena 55

W
Walde Alfons 15, 16, 17, 18, 21
Wickenburg Alfred 114
Wols Alfred Wolfgang Otto 54

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